

## TWO-TIER FEES:

# STUDSOC ABANDONS STUDENTS

by Ann Brocklehurst

The McGill Students' Society has abandoned its opposition to Quebec's differential fees policy because it is a "losing struggle", according to VP External Ted Claxton.

"I am afraid there's too much support for differential fees for us to do anything about them."

Claxton said the Society should instead pressure the government to introduce the valid scholarship program for foreign students it promised.

For McGill to continue opposing differential fees would threaten its credibility and weaken its ability to lobby for the scholarship program.

Audience members accused him of "throwing in the towel." One student noted that student mobilization had defeated differential fees in Britain two years ago. Claxton responded that this "was rather a different situation than in Canada" since student fees are much higher in Britain.

### Important Notice

The Daily will not be publishing on Thursday and Friday of this week in order to allow staff members time for the preparation of mid-term papers and exams. The Daily excuses itself for any inconvenience this may cause to our readers.

There will be an editorial board meeting at 3 pm tomorrow which will be followed by a staff meeting at 4 pm. Tales of many travels and struggles will be on the agenda.

## ASUS:

# Begins to dole out cash

by Cindy Murakami  
and Ann Brocklehurst

The ASUS (Arts and Science Undergraduate Society) unveiled plans for dispensing with their \$35,000 budget Monday. The society will be spending approximately \$10,000 on faculty clubs and associations while close to \$5000 will be doled out to bring in speakers.

ASUS has two main sources of income. It receives \$5 a head for every undergraduate student registered in Arts or Sciences. As well the Canteen Canada vending machines in the Arts Building basement are a big income provider. Last year they earned \$12,000 and ASUS president Stephanie Gerson thinks they will bring in even more this year.

One of Gerson's top priorities is producing a course

evaluation booklet. While some departments already provide this service, Gerson would like to see it extended to all arts and science students.

The ASUS executive is planning to ask all departmental clubs to supervise evaluation of their department's courses. Evaluators will not be paid as they have in the past and volunteers will be needed for every aspect of production.

As in past years ASUS has donated \$1000 to Legal Aid. This year, however, several clubs argued this donation might not be justified.

"Everyone wants the money," said Gerson. "But over 60% of Legal Aid's clientele are Arts and Science students. We feel we should contribute and besides it's a very valuable

Claxton also came under fire at yesterday's open StudSoc meeting for his recommendation against McGill joining ANEQ, a Quebec association of university and college students.

Claxton justified his opposition to ANEQ membership, saying he did not approve of CEGEP domination of the organization. He said the policies the colleges support are often "dogmatic and impractical." Claxton also thinks the Montréal area is inadequately represented on ANEQ's Conseil Central. He is also worried about the "potential for the concentration of power" in the hands of the ANEQ executive.

ANEQ supporters in the audience disagreed with Claxton. One suggested more time be taken to discuss the issue and that a referendum be held. One student felt CEGEP involvement in ANEQ was a positive thing.

"It's from the CEGEPs that the real student movement is emerging. I think you're out of touch with student opinion," he told Claxton.

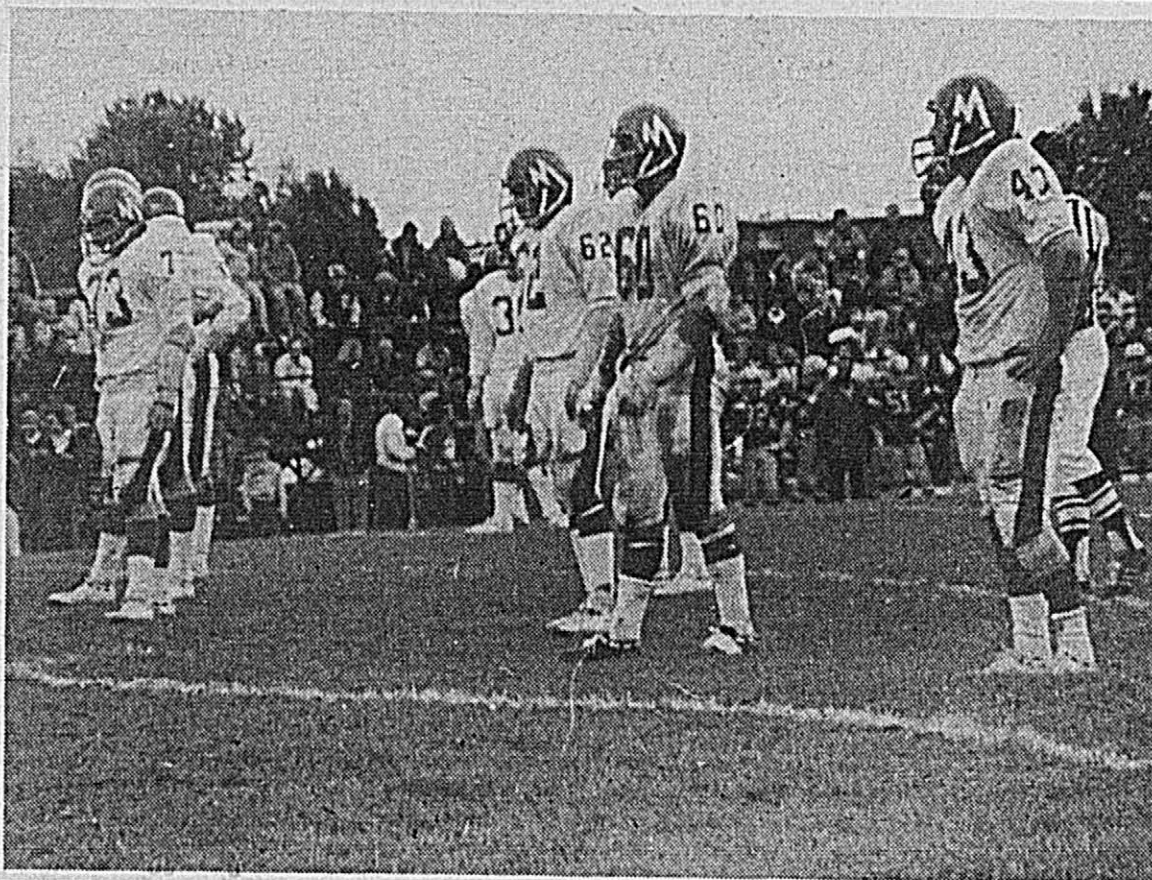
But Claxton replied he did not think a referendum was necessary.

"The majority of students don't give a damn about ANEQ. Somewhere along the line a decision has to be made and we've made it for years. You can come to tomorrow's council meeting and propose an amendment to the motion if you want."

Montreal  
Wednesday  
October 25, 1978  
Vol. 68, No. 32

# The McGill Daily

Canada's Only Students' Daily



The wall of the Redmen defence will lead the charge as McGill takes on Bishop's in the first playoff game at Molson Stadium in five years this Saturday at 2 pm. See story on page 14

## ANEQ turmoil:

# Couture defends role

by Andrew Porter

"The McGill Students' Society is not conscious of its role as a representative student body when it focuses its energy on minor service problems rather than wide-scale economic, political and social issues facing students in everyday life."

This is, in essence the synthesis of the final message

delivered by the destituted secretary general of L'association Nationale des Etudiants du Québec (ANEQ), François Couture.

Couture went on to add that the Students' Society is not in a position to defend student interests by not taking an active role in ANEQ's fight against government cutbacks and differential fees. By attempting to cater to students as a business operation, they are exploiting students and not even providing the essential quality of leadership.

Couture noted that it might not be in the interests of McGill students to join ANEQ at this point because the StudSoc executive prefers to evade student interests in their quest for the manipulation of students. The purged secretary general remarked that "it would be in the interests of McGill to join ANEQ if they modified their policies to reflect authentic student goals but with this year's leadership it would not be a good prospect."

In an interview with the Daily, Couture elaborated on the reasons for his ousting from ANEQ.

"I only had a short mandate which was due to expire in a month so my leadership was up for questioning in any case."

"At Limoulou, it was a small clique which gained support from the administration and not from students which demanded

my resignation in the Québec regional council of ANEQ" said Couture.

"At the L'Université du Québec à Montréal (UQAM), the executive did not seem to represent student interests in a very orderly manner," expounded Couture. "When I merely asked questions on how they were to proceed in dealing with their administration, it was seen as an infringement on the autonomy of the association".

In a third clash between student associations and the former ANEQ leader, students at CEGEP Ste-Foy accused Couture of infringement upon their autonomy. Ste Foy leaders attacked Couture for distributing propaganda on their campus. In the Daily interview, Couture denied having participated in any of these activities. He explained that the "sea of 2000 Ste Foy students were being misled by 40 students who sought to help student life by just shuffling paper."

The group of students at Ste Foy were dragging the whole student population into a contract which would have caused a downturn in student activism, said Couture.

In his concluding remarks, Couture explained that a great deal of work remained to be done in ANEQ, especially work that would increase the base of student militants in the universities and CEGEPs.



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## CLASSIFIED

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### 345 — Help Wanted

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Science Forum Needs you to sell subscriptions part-time. You can earn an easy \$50 a day, or more, on commission. Contact G. Vermette 282-4954

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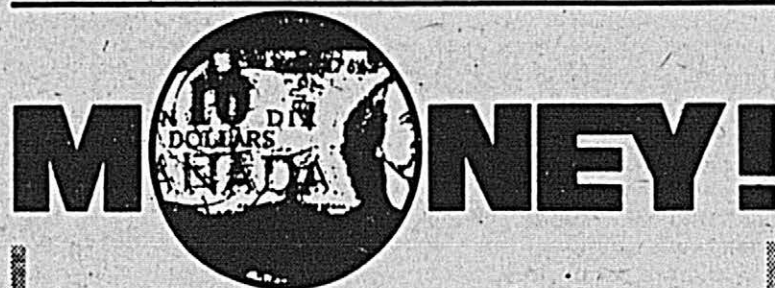
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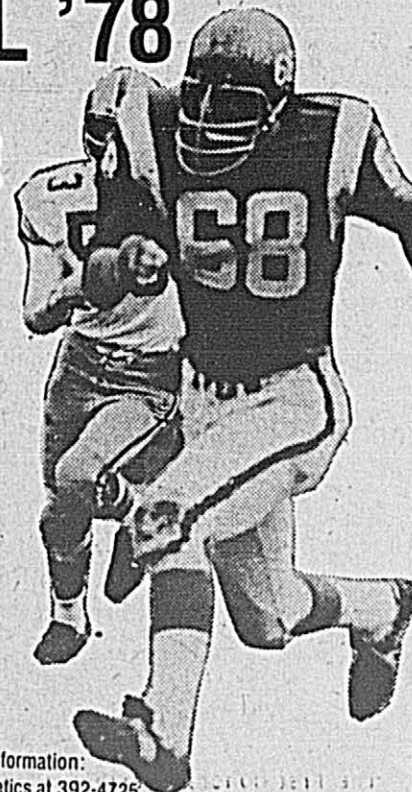
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# New breed compradores invade China

by Rick Boychuk  
Western capitalists have finally reached the eastern frontier. The largest untapped market remaining in the world today is the People's Republic of China and Canadian businessmen have just got a foot in the door.

A Canadian trade delegation, organized by Power Corporation's Paul Desmarais and McGill History professor Paul Lin, has recently returned from a trip to China and everybody is optimistic. In an interview with the Daily Lin said "Desmarais' projection of \$10 billion (in trade) in the next 5-10 years is not impossible and might be exceeded provided businessmen respond quickly to the opportunities". Lin hopes Canadians will "offer more flexible terms" in order to

Desmarais' and Lin's activities was the creation of the Canada/China Trade Council, chaired by Desmarais and Maurice Strong. Its function is "to promote Sino/Canadian trade and provide necessary information with regard to trade prospects".

On October 2nd a 19 member Desmarais-led delegation flew to China with Lin along as "special advisor to the trade mission". The delegates represent some of Canada's largest corporations: Ian Sinclair of Canadian Pacific, Cedric Ritchie of the Bank of Nova Scotia, Robert Scrivener of Northern Telecom, David Culver of Alcan, Arnold Steinberg of Steinbergs, and William Hopper of Petro-Canada just to name a few.

dustrialized country". The four strategic areas are industry, science and technology, agriculture, and national defence.

It is an ambitious programme and one that will require large amounts of foreign exchange. At present China's exports generate only a small portion of the foreign currency needed to engage in trade of the proportions being discussed.

The Chinese government's response to this problem is two fold; strengthening its export markets and seeking long term credit.

The Chinese, says Lin, are willing to "accept foreign bank loans but draw the line at government loans". No aid; they are unequivocal on that point. This is but one of the many constraints that negotiators will be working within. In addition, none of the purchases must "compromise China's sovereignty". This is a broadly interpreted condition that prohibits joint stock companies and relationships that will create crippling economic dependencies. Exchanges of technology, machinery and expertise must be, by and large, outright sales. Franchises, branch plants or similar arrangements are highly unlikely to be acceptable to the Chinese government.

Increasing China's export markets are the other side of the coin. At present the People's Republic exports oil to the Japanese, and manufactured goods such as clothing, footwear, handicrafts and small

hardware to its other trading partners, most notably the European Economic Community and Canada. For example Statistics Canada reports Canada imported \$82 million worth of Chinese goods and sold them \$369 million last year, most of which was wheat.

Trade imbalances as serious as the above suggest it is likely that China will favour the country most willing to balance its exports with imports. If Canadian business is at all successful in cracking the Chinese market we will probably be seeing an increase in goods from the Republic on the shelves of our supermarkets.

The first sign of this strategy has already manifested itself in the form of trade agreements with Japan and the EEC. Lin suggests this exchange "will not be limited to China providing raw materials but will include manufactured goods". There is "no visible limit" to the amount this exchange could result in and it portends a "healthy trend in world affairs".

The most promising areas of trade for Canadian industry are mining and metallurgy, power generation, oil exploration technology, and agricultural machinery. The latter two are particularly important. China hopes to promote increased oil exploration in coastal waters to improve its balance of payments. Most of the oil, if any appreciable amounts are discovered, is destined for export markets. Vice Premier Yu Chie-Il made this point when

he met the Canadian delegation.

The Canadian petroleum industry has the most sophisticated exploration technologies in the world. The Chinese are interested in joint exploration but will have nothing to do with joint exploitation of the resource. A probable solution is China leasing Canadian drilling rigs.

"China hopes to mechanize agriculture in the next few years" says Lin "not on the basis of outdated technology but the technology of today". "In order to make up for lost time she is willing to buy much of that technology". In the future Canada might be providing China with less wheat and more of the technology employed to reap the wheat.

China is reaching outward. After a long period of national development it is beginning to participate diplomatically and economically in world activity. However, "China is not forsaking self reliance" says Lin, it is embarking on a "program of modernization".

Lin assesses the reorientation in terms of China's past development. To achieve "a higher level of social change a much more advanced economic base is necessary."

It is a coming of age that has profound implications for the rest of the world. Overshadowing the economic ramifications looms a new balance of world power.



Having just returned from a trade mission to China, Canada's top capitalists are optimistic about dumping their trinkets on the unassuming young Chinese. Is Desmarais really the head of the new compradores?

get the ball rolling.

A trade mission was Desmarais' brainchild. The whole idea began several years ago when he approached Lin to discuss trade possibilities. Lin, Director of McGill's Center for East Asian Studies, introduced Desmarais to the President of the China Council for the Promotion of International Trade, Wang Yao-Ting. The result was "an invitation from Wang to Desmarais for a visit to China". The Power Corporation president then set about selecting business leaders to join him.

Meanwhile Lin was doing his own organizing. As a Canadian citizen who spent 15 years in China following the revolution, Lin is considered an authority on Chinese affairs. Last December the Center for East Asian Studies in collaboration with the Faculty of Management sponsored a two day seminar on the Chinese economy and Sino/Canadian trade. The symposium was addressed by leading experts on the subject and "created further impetus for much of the later work."

The first concrete results of

The industrialists spent four days in China and met the "heads or deputy heads of all major trading corporations in China". Each of the delegates had specific proposals in mind, the result of meticulous research prepared beforehand. The sequel is encouraging so far. Less than a week after the mission had returned David Culver of Alcan announced his company's bid on a \$300 million aluminum processing plant.

Lin is confident of the outcome. Canadian technology and prices enjoy a competitive advantage in relation to US goods, says Lin. There is also the political factor. The US government has no diplomatic relations with China yet, a trade-inhibiting circumstance.

China's decision to broaden its trade patterns represents a new economic orientation. The export-import restrictions "they used to have when under the influence of the ultra-left (the gang of four)" are being relaxed. A four pronged modernization policy is underway "and the target is by the end of the 20th century to build China into a modern in-

## Around Campus

On Thursday night at 7 pm in Leacock 132, one of North America's leading career consultants will be delivering a lecture entitled "Guerrilla Tactics in the Job Market".

As part of the evening's program, Ellen Perry will demonstrate her ideas on job-finding techniques using workshop methods and inviting members of the audience to participate.

The "Guerrilla Tactics"

### Today

**Centre for Developing-Area Studies:**

David Slater of the Centre for Latin American Research and Documentation, Amsterdam, will speak at noon on "Imperialism and the Political Economy of Urbanization: Some Comments on the Peruvian Case." Rm C103E, Macdonald-Harrington Building. (next to FDA).

**Savoy Society:**

Rehearsals tonight in Rm B-01 in the Union. 7 pm for female chorus 7:45 pm for male chorus

program shows you how to beat the competition, communicate your value to prospective employers and increase salary offers.

Don't miss this one-time chance to really improve your job opportunities—for only \$1—the cost of a beer plus tip at Gertrude's!

The lecture is sponsored by the Debating Union, Office of the Dean of Students and the StudSoc.

and 8:30 pm for all leads. See you there!

**Member of the Canadian Union of Postal Workers:**

will speak at 4 pm in Rm 302 of the Union Bldg on the Postal Strike, Postal workers' demands, and the importance of the upcoming demonstration Nov. 1.

**Attention, Job Hunters!**

Leading employment expert Ellen Perry speaks tonight in Leacock 132, 8 pm, about "Guerrilla Tactics in the Job Market." Sponsored by McGill Students' Society Entertainment Committee and the Office of the Dean of Students.

**Willkommen Bienvenue Welcome:**

to the organizational meeting of the Association of Students of German at 1 pm in the 6th floor lounge, Bronfman Building. Anyone taking one or more courses in German is invited to join. Bring your lunch, bring your ideas. Hier spricht man deutsch, englisch, und französisch.

**McGill Film Society:**

Tonight at 7:00 and 9:30 the film society will be showing **Modern Times**, directed by and starring Charlie Chaplin. The film will be shown in Rm L-132 and admission is \$1.

**Synchro Practice & team tryout:** Starting 6:30 pm at Weston Pool, 555-B Sherbrooke St. W. Info? Call Gerry Dubrule, 392-4544.

**McGill Camera Club:**

Sign-up for instruction in darkroom techniques starts today! Do you need help or can you help those who do? Come sign up on the Camera Club bulletin board next to our darkroom in the Union, Rm B02.

**McGill Debating Union:**

Meeting this evening at 7:30 pm in B-16 in the Student Union. Your presence is cordially requested, nay, demanded. (This means you!)

continued on page 13



## Classifieds

continued from page 2

\$200. or best offer includes everything, even a garden. Call after 7pm 738-9561 or 342-4465.

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### 348 — Lost & Found

LOST: silver and turquoise bracelet on lower campus on Oct. 20. Great sentimental value. Reward 286-0579

FOUND: set of keys in Cafeteria, 3 weeks ago. Brown case with gold

engraving. Ask at Cafeteria.

FOUND: 1 contact lens at the bottom of Weston Pool. Call 392-4544.

Lost on Milton between Hutchison & Park on Sun. 22nd - 1 gold and pearl brooch (of great sentimental value) Reward offered. Call 849-0835

LOST: If anyone has found a gold bangle bracelet please call 286-0507. Reward

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### 352 — Personal

To whoever called me last Thurs. night about my lost umbrella, could you call me back at 288-0535, as I have not been able to find it.

Dear Albert, here's one for you. Thanks for all the help. From, Steve, Brian & Sheila

### 354 — Notices

DON'T FORGET your costumes for the Halloween Costume Dance, this Saturday at 9 pm, in the Student Ballroom. Beer available.

A.S.U.S. T-SHIRTS now on sale for \$3.00 in the Student Union - Rm. B-22, between 12 & 5.

Want to rap with a Rabbi? Call Rabbi Israel Hausman 341-3580.

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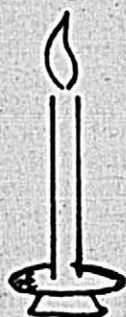
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COST: McGill Gym members	\$75.
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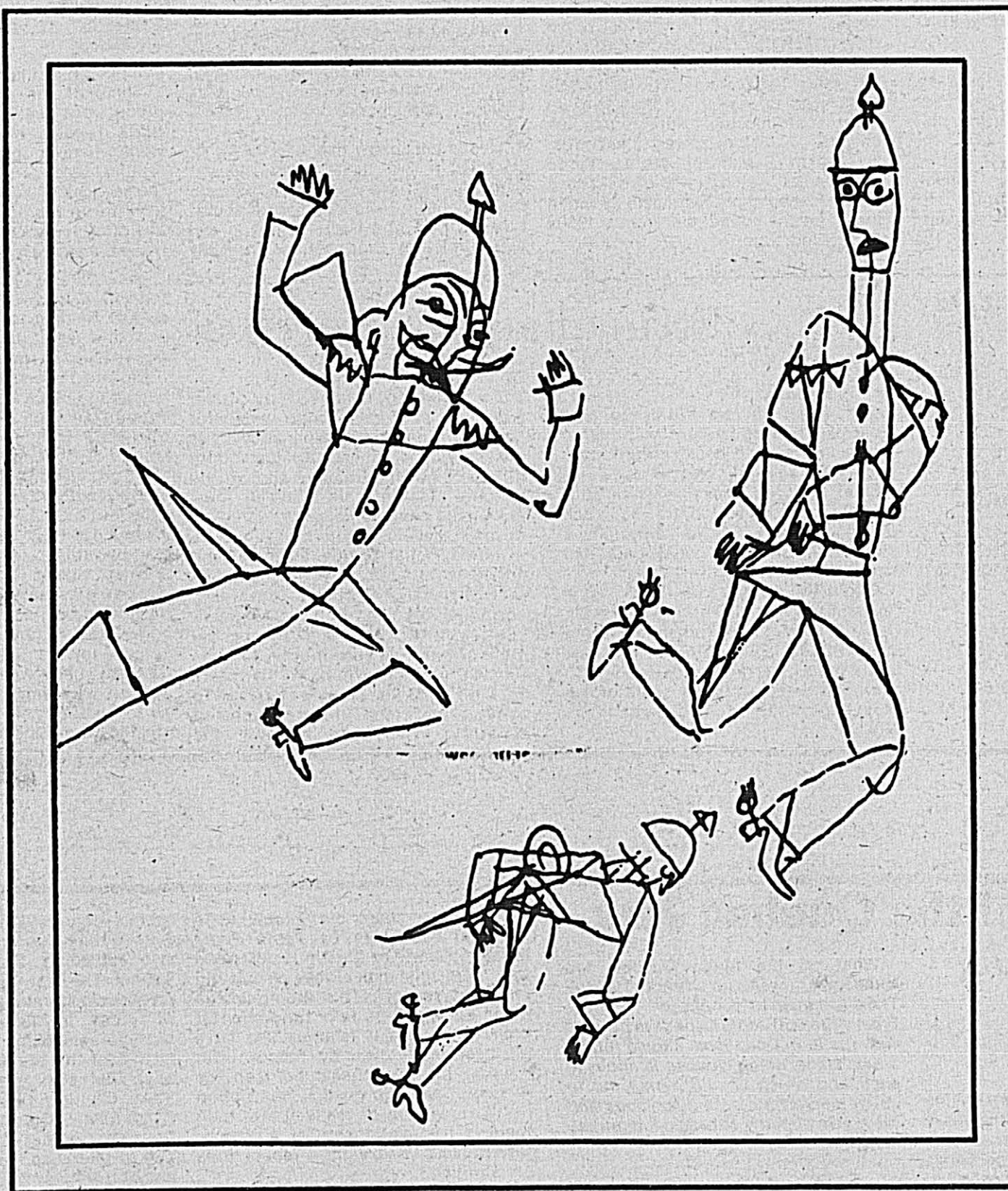
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# THE WEEKLY





# THEATRE

## Black Theatre Workshop...

by Frank Funaro

In the Montreal area, the Black Theatre Workshop has undertaken the artistic challenge of bringing the work of black playwrights and actors to local audiences. This past weekend they presented an evening of three short plays, *Papa God* and *Sugar George* by Paul Keens Douglas, and *A Little Bit O' Somethin'* by Lorris Elliot, a McGill English professor.

Each of the pieces illustrates separate aspects of the black identity. *Papa God*, a fifteen minute one character play opened the evening. Walter Elliot, the solitary figure on stage expertly recites a folk myth in a Caribbean dialect, about the creation of the world. His posturings and dancelike movements splendidly evoke his rapture over the

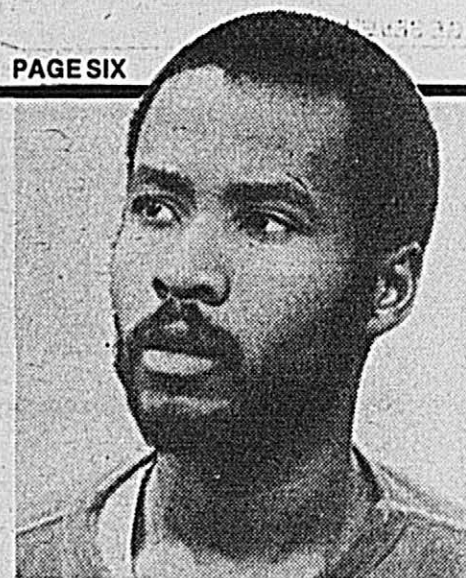
miraculous event. Unfortunately, director Jacinta Thomas underestimated this actor's ability to create the mood, and disrupted the poignancy of the scene by the use of cacophonous sound effects, to suggest the power of the creator.

The second piece, *Sugar George*, also suffered from the indiscreet use of sound. The story of the greatest tinner man in Trinidad, the play recounts the life of the man who was loved more than any other in the country. The performances are adequate, but the use of tin drum instrumentals during the exchange of dialogue was disastrous. Rather than making the audience sentimental, which in itself would have been a cheap shot, the music sounded more like the soundtrack from a 1950s film melodrama.

In *A Little Bit O' Somethin'*, something more ambitious was attempted. Playwright Elliot's goal is to communicate his belief that the key to understanding the black man's confusion over identity lies in an exploration of the past. To introduce this theme, a gravestone from the 18th century bearing a mysterious inscription is used. A young man comes across the monument in a cemetery and becomes intrigued by its meaning. Each night he visits the stone, and lying across it, he is transported back two centuries so that he may solve the puzzle.

Archaic notions of the white man's superiority over the black man are dealt with, yet the issues are brushed over so lightly that they appear humorous. The blame for this failure to evoke from the audience more than an occasional giggle is shared equally by lazy direction and choppy construction of the play.

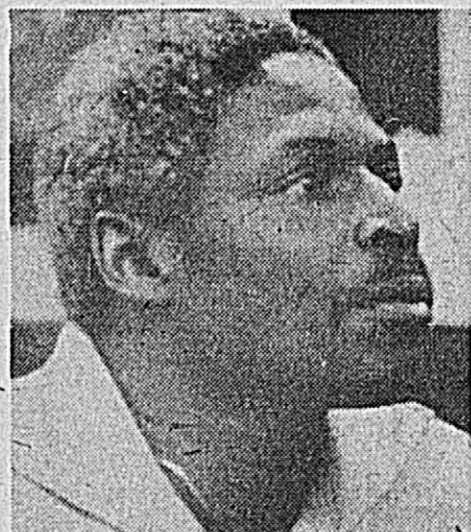
This is not to say that *A Little Bit O' Somethin'* is without its merits. Several actors turned in very fine performances, including Ken Davis as a somnambulatory old man and Walter Elliot in the minor role as the paranoid running



James Young plays in *A Little Bit O' Somethin'* at the Black Theatre Workshop.

companion of the leading character.

Some of the problems with these productions are not the fault of The Black Theatre Workshop. They must work wherever they can find the performing space, and they rely heavily on the services of non-professional volunteers to do the lighting, sound effects and other technical jobs. Yet the other flaws are less excuseable.



Ken Davies plays in *A Little Bit O' Somethin'* at the Black Theatre Workshop.

## ...Struggling For Success

by Frank Funaro

The Black Theatre Workshop is a Montreal theatre group with other things on its mind besides putting on plays. Though its chief interest is drama, the group sees its work as a vehicle for communicating the black experience, as well as providing a showcase for black playwrights and actors.

Originally founded in 1968 as a "committee of association" interested in black theatre, the workshop became fully established in 1970. In the past eight years, the group has evolved to the point where it offers some of the most original and exciting drama in the city.

The people involved with the workshop possess a wide variety of talents and degrees of experience in the theatre. Almost all are volunteers, with little professional training. Though the majority of actors are relatively inexperienced, a few have worked seriously on the stage and in radio.

Although support from the public and critics has been positive, the group has recently had difficulty obtaining adequate funding from government sources. In 1970 they received an initial grant of \$3000 as seed money from the Canada Council. Through the years 1974 to 1976, the grant was raised to \$5000, and the future seemed promising. This year, however, the

Canada Council has imposed major cuts in funding for all new companies and as a result, the Workshop's grant was reduced to a mere \$2500.

Despite this obstacle, all the members of the Black Theatre Workshop are determined to continue their experiments with alternative theatre in Montreal. Though 70 percent of the plays produced by the group are written by black authors and deal with the black experience, the major criterion for selecting works for staging is their stage worthiness.

What makes the Black Theatre Workshop especially significant on the theatre scene, is the unparalleled opportunities it provides for the black actor. Many of the group's players have had their first professional experience with the workshop, and have then gone on to pursue their careers in TV and other theatre companies.

# BOOKS

## The Myth of the Quebec Jew

*Mythes et Images du Juif au Québec*  
by Victor Teboul  
Éditions de Hargrave  
Collection Liberté  
Ottawa, 1977. \$4.95.

by Gordon Newcombe

In the final analysis it seems that the Jewish character remains a stranger in the Quebecois imagination because he is not seen as part of the collective memory or the cultural space of Quebec.

What is Quebec culture and what blocks a true Quebec "cultural community"? These are the two fundamental questions which form the background to Victor Teboul's recent study *Mythes et Images du Juif au Québec*.

Teboul asserts that the major task facing the "community builders" is the demystification of myths and images which deny distinct cultural groups such as Quebec Jews any role in the creation of this community.

What do the terms Quebec and Quebecois mean for Victor Teboul? There is reason to wonder:

*From a present and prospective point of view the term Quebecois should reflect a new stage which Quebec is about to enter and which should permit her to define herself not as a suspicious and restrictive minority but as an integrating majority.*

Teboul asserts that the myth and images of the Jew are not gratuitous. The Jew has been seen as being antagonistic to the social order by historians such as Robert Rumilly and outright fascists such as Abbe Groulx and Adrien Arcand. Yet is it possible to equate such a reduction of the Jew—to either capitalist or revolutionary—with the descriptions in such major French Canadian works as Gabriel Roy's *Petite Poule D'Eau* and *Alexandre Chenevert*.

Author Teboul does not show why or to what extent the alleged "realism" of Gabriel Roy shows the Jewish merchant

not as a merchant but merely as a medieval usurer. In *La Petite Poule D'Eau* the Jew Abe Zlutkin is described as a "dark agile man always calculating and circumspect". This description is clear enough yet two fundamental literary and social relationships have not been made clear by Teboul. First there is the relationship between the particular and the general description (i.e. the question of realism) and then there is the relationship of narration. Nevertheless the examples Teboul finds are startling.

The usurer character is the focus of the basic myth which concerns Teboul. As a basis for his analysis Teboul takes the Dictionnaire Belisle definition of Jew: "He who loans through usury and he who sells at an exorbitant price and in general whoever seeks money with zeal". This would seem to be a significant quotation yet Teboul overlooks the fact that myths do not come out of dictionaries but have real social roots in the educational, social and commercial matrices which form values and myths.

The fundamental problem of situating

stereotypes would seem to apply not only to the usurer myth but also to the two subsidiary images identified by Teboul. The first image to be found in Quebecois literature is that of the Jew of great intellectual fervor and/or musical sensibility. The second image is that of the sensual Jewess. Teboul says that such images only tend to make the Jew more distant and impenetrable. The Jewish Intellectual becomes another variety of materialist due to this image and his warmth and emotion are only superficial.

According to Victor Teboul, both the history and the composition of the Quebec Jewish community have been mythologized. He has a keen eye for the nuance as well as the irony in myth. The sociologist Maurice Tremblay once suggested that prejudice towards the business profession and Jews is a result of the old, disappearing, clerical education. If this is the level of analysis in the work of those who would redefine terms of real social progress, then Teboul's work is not only a constructive critique but perhaps a metacritique as well.





# FM RADIO: Dormant or Just Laid Back?

by Daniel Chonchol

*'The radio is in the hands of such a lot of fools trying to anaesthetize the way that you feel'*

**Elvis Costello**

Elvis Costello was referring to the radio in England, more specifically, the BBC, when he wrote those lines.

But is rock radio as bad (or worse?) here? Are local stations concentrating on the hard sell, on pushing the musical "product" to the exclusion of aesthetics? Has radio become our generation's vallum, a purveyor of populace-pacifying pot-opium of the masses, and all that? Is the aim of FM rock radio simply to transform us all into acquiescent zombies who march passively down to our neighborhood disc outlet to get the newest release by any group whose songs are committed to vinyl?

Some say that the blandness which permeates the airwaves these days is a reflection of public taste. That is to say, we are deluged with the likes of Fleetwood Mac, ELO, Steve Harley, Allan Parsons, et al, because we want to be.

The radio gives us only what we want to hear, subject to certain constraints inherent in the broadcasting format (i.e., playing "driving music" from four to six on weekdays, or "boogying" numbers on Saturday night.)

Yet an examination of the programming of this city's three FM rock outlets, CHOM, CJFM, and CKOI, makes it abundantly clear that each one has something to sell.

CHOM may be, all things considered, the best of the three stations. But it is also the most blatant offender in terms of hucksterism. The idea is, sell the new album and sell the concert, period. One is incessantly reminded of who's coming to town in the near future or who has a release forthcoming, or whose new album you should go out and buy immediately. And seldom is

heard a discouraging word.

Every performance is "an incredible show." Every album is a "really fine piece of music." Even the lamest piece of hackwork elicits raves from the ever-effusive CHOM deejays. And CHOM's so called "background programming" ("Les Deux Faces", "CHOM Music Special", "What's New", etc.) offers more incitements to buy, under the pretext of "exposing the music."

To its credit, however, the station still manages to air a good proportion of excellent music. It has also recently begun broadcasting a series of shows purporting to examine the role of radio in selling rock. Perhaps some self-criticism will be offered, although I doubt it.

CJFM takes a softer approach than CHOM. This can be attributed to the differences in its audience. CHOM's programming is aimed at young people ranging in age from fourteen to about thirty-five. The "core" audience is in their late teens, as evidenced by the plethora of ads for pimple-removers (from the serious tone of these commercials, you'd think that having acne is tantamount to being afflicted with cancer). CJFM's constituency is somewhat broader, extending perhaps a few years in each direction. They can appeal to the prepubescents by playing Andy Gibb, and entice those in their thirties or early forties, with the Dick Clark nostalgia show on Sunday mornings. CJFM's core is the upwardly mobile middle class office worker between twenty-five and thirty-five.

CJFM's sound, which was once good mainstream rock and roll, has degenerated into something bordering on muzak. It hasn't yet descended to the depths of AOR (album-oriented radio, the FM equivalent of Top 40), but it may be getting there. The music is pure "easy listening" (as opposed to what - difficult listening?) featuring sensitive post-Dylan singer-songwriters

such as Billy Joel, Cat Stevens, Dan Hill, etc... The station is starting to resemble CJAD or CFCF at times.

A sign that confirms this trend is the hiring of Dean Hogopian, a longtime AM radio "personality", and the ad campaign surrounding his arrival (If you like Ralph Lockwood...) In short, CJFM is selling the Anglo-Montreal-middle-class-nine-to-five-here-comes-the-week-end lifestyle, and the music that goes with it. (For example, the live Saturday night broadcast from the Limelight.) Two good things about the station: a) It features the best "background program" on the air, Don Jackson's "Words and Music" (aired nightly at eleven) and b) It has a jazz show.

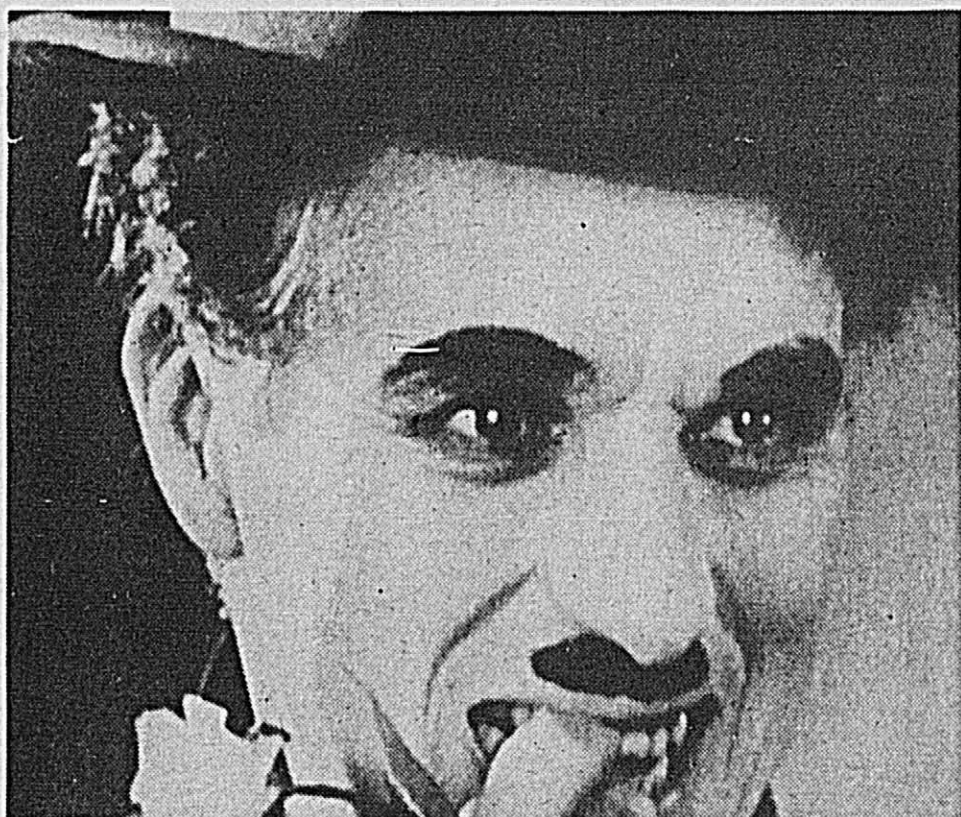
So now we come to CKOI, which has potentially the broadest audience of all, sixty percent of Montreal's population being French. And CKOI's appeal is decidedly nationalistic, though not necessarily independence-oriented. It is definitely marketing that "nous autres" feeling. It shows in everything from the music (a somewhat schizoid mix of Quebecois artistes, British Art Rock

Stones, Bowie and Bruce Springsteen) to advertisements (heavy promotion for "Starmania", a homegrown rock opera) to the deejay patter. CKOI's format is sometimes openly imitative of CHOM's. Items such as "33 fois CKOI", le service communautaire, and "un coup d'oeil sur la musique de..." parallel "Les Deux Faces", the CHOM community switchboard, and the "CHOM Music Special" in francophone drag. This is understandable since the station was founded by two ex-CHOM jocks, Bobby Boulanger and Geoff Brown.

CKOI's sound is relaxing without being bland. The pro-francophone sentiment, far from being xenophobic, or smug, is a joyous affirmation of a cultural identity. If (and it's a big if) you enjoy Quebecois music, it's the most pleasing station to listen to.



# FILM



## Battle Against 'the talkies'

by Stephen Lazer

On Christmas Day, 1977, cinema lost one of its true pioneers and masters, and the world one of its favourite personalities. For on that date, after a full and controversial life, Sir Charles Chaplin died in Switzerland at the age of 88. He left behind a legacy of 81 films, 7 books, and a tradition of satiric cinema with far reaching effects on the movie industry of today. He was with commercial movies virtually from their very genesis. He was one of the few men to successfully make the jump from silents to talkies; he remained popular, funny, and powerful in both mediums. He not only starred in his films but (after 1921) also directed and produced them, wrote the scripts and composed the music. He was one of the most rounded and original filmmakers ever.

Anyone who has seen Chaplin's feature length work is struck by the fact that he is far more than a clown. Each of Chaplin's films was a form of social commentary: *The Gold Rush* on greed, *The Great Dictator* on the Nazi regime, and *Monsieur Verdoux* on the 'spirit of capitalism.' He comments on various societal manifestations by showing how ridiculous they can be; in the earlier films he makes us laugh at them; in the later films he scares us. Of course there are elements of either method in all Chaplin's films, as there are in all good satire. One of the films in which the balance between humour and shock value is best is *Modern Times*, which will be shown by the McGill Film Society tonight at 7 and 9:30.

*Modern Times* is a silent film which was made in 1936, seven years after the advent of talkies. When making *Modern Times* Chaplin was quite conscious of fighting a battle to preserve silents as a viable medium. When the talking film was introduced Chaplin declared: "Talkies? I detest them. They come to ruin the world's most ancient art, the art of pantomime. They annihilate the great beauty of silence." As it turned out

Chaplin never made another silent film; in fact *Modern Times* was the last feature length silent film ever made (not counting Mel Brooks). Yet though his efforts to save the silent failed, he fought a brilliant battle.

*Modern Times* is Chaplin's view of modern industrial society. The film opens with a shot of a small herd of sheep milling about inside their pen. This is directly followed by shots of hordes of industrial workers on their way to work. This sets the tone for the entire film. Charlie himself works on a moving belt tightening bolts as they whizz by. The factory has large screens all over it (including in the washroom) so the manager can always know what the employees are doing on his time. To shorten the workers' time off the management tries out (on Chaplin, of

course) a machine that will feed employees lunch while they work. Yet somewhere in the midst of a piece of corn-on-the-cob the machine goes haywire and feeds Charlie various metallic objects. After lunch Chaplin somehow gets dragged into one of the machines and automatically begins tightening bolts amidst the gigantic cogs, gears and springs. This pushes him too far and when he is freed he starts a one man assault on technology, pulling levers and switches at will, before he gets carted off to a sanitarium.

Chaplin goes through many more trials and tribulations because of industrial society. He picks up a red flag that falls off the back of a truck and immediately finds himself at the head of a communist protest demonstration. While working at a shipyard, Charlie is ordered to find a large wedge, which he does—under a large boat. Chaplin takes the wedge, and the ship slips away and sinks in the harbour. Chaplin and the girl he takes up with (Paulette Goddard) go through many more escapades endemic to our 'modern times.'

Aside from being grand social commentary, *Modern Times* is hysterically funny. Most notable is the scene in which Chaplin takes a job as a singing waiter. First he must cross a crowded floor carrying a roast duck. When the time comes for him to sing he writes the words on the loose cuffs of his shirt because he cannot remember them. Unfortunately the cuffs fall off when he starts his song. He proceeds to sing a song in a fantastic language of his own. To stress the linguistic confusion of the age Chaplin the writer-director has all the people in the audience wildly applaud this gibberish.

Though not as well received critically as some of Chaplin's other films, *Modern Times* is a fine film. There is a good balance between biting satire on modern society and humor.

We are shown the adversities a man must face in the world. We are also shown how remarkably funny it all is.

Chaplin's tramp was a character who always seemed to shrug his shoulders in the face of adversity. Though Chaplin was a biting social commentator he was also a man who could always make us laugh. Maybe that's how Charlie would have wanted to be remembered.

## Dreyfuss: Message With a Laugh



*The Big Fix will need a Big Fix to make it at the box office.*

by Zev Robinson

With the sudden explosion of newly released movies (currently at Place du Canada and Cote-Des-Neiges), *The Big Fix* will have stiff box office competition. However, the film should come out ahead of most of its competitors, since the acting and direction perfectly complement the story to make the movie meaningful and entertaining.

Screen writer Roger Simon uses a light-hearted detective story to comment on the radicalism and optimistic involvement of the Sixties seen through the apathetic eyes of the Seventies. Although neither polemical nor obvious, Simon gives a strong optimistic message.

## Woody Allen

by Frank Funaro

*Interiors*, Woody Allen's first venture into serious filmmaking, has almost all the components that make for tour-de-force cinema; great performances, minute attention to detail, and above all, ambition.

Allen attempts to say something profound about the state of the human condition. Unfortunately, in his efforts to be penetrating the director bears down too hard, and the movie, like each person in it, is suffocated by pretension.

The subjects of the film are afflicted with the anxieties and frustration of an upper-class WASP upbringing. Mother Eve (Geraldine Page) is obsessed with beauty and art. She has decorated her house and apartment with painstaking austerity. The white rooms are sparsely furnished, and the only other colors introduced into the scheme are sandstone and icy greys. While Eve is so inner-directed that she is unable to express any heartfelt love for her family, her intellectual self allows her to lovingly caress a four-hundred-dollar vase and deem it "exquisite".

Eve's reverence for art and the cold impersonality of her surroundings has miserable consequences for her children. The three daughters respect their mother from a distance; she is after all, a lofty symbol of artistic perfection, and they strive to please her by pursuing their own attempts at self-expression.

Only Renata (Diane Keaton), an established poet and darling of the critics, succeeds. The rewards of that success are dubious, however. She is no more satisfied with her life than the others. To her analyst she confides: "What am I trying to achieve anyway?" To what end is art?

Although the humour is far from sidesplitting, it is warm and unpretentious, and *The Big Fix* contains enough laughs to qualify as a comedy.

The story deals with private detective Moses Wine, an ex-radical who is caught between being poorly paid for divorce cases and paying his own alimony. Wine is hired by a political candidate to find an underground terrorist. Trilled by his two children and an anarchist mother, Wine maneuvers between various political factions, the Law and his ex-wife.

Richard Dreyfuss, starring as Wine, fits his role as if it were tailor made. As with his performance in *The Apprenticeship of Duddy Kravitz*, *Jaws* and *The Goodbye Girl*, Dreyfuss lends life and vitality to his role and the film.

The performances of Dreyfuss' co-stars equal his own. None of the major characters dominate the film. The actors work together with an ease that further solidifies the movie.

Director Jeremy Paul Kagan took full advantage of the material he had to work with and the film runs smoothly. The few surprises keep the viewers on their toes.

The movie's only flaw is that towards the end the plot gets a bit complicated. This is a minor defect that can easily be overcome by paying close attention to the conversation.

Produced concisely and solidly, *The Big Fix* leaves the viewer with a smile, and with the feeling that he has seen an entertaining movie with something to say.



# Allen's Somber Interior

The second daughter, Flynn (Kristin Griffith), is a TV actress with a cheesecake personality. By leaving New York for the West coast, she has spared herself the pain her sisters experience. She, too, suffers from a discontent of sorts. But we know the remedy for her unhappiness—doing a movie on location in Acapulco, being waited on hand and foot, and occasionally snorting coke.

The character with the most moments of likeability is the youngest daughter, Joey, expertly played by Marybeth Hurt. Sporting rimless specs, tweed blazers, and plaid shirts, she is the closest Woody Allen comes to appearing in the movie. Unsuccessful at finding meaningful work (she has rejected acting and photography the way a child discards an old toy), she flounders from job to job. What makes her appealing is the way she differs from her sisters. Joey is intelligent and more perceptive than the vacuous Flynn, and she is willing to take a stand, unlike Renata, who protects her privacy by being evasive and non-committal.

After the break-up of her parents' marriage, it is Joey who can lose her temper and criticize her father's intentions of marrying a "vulgarian". Her hostility may appear cruelly insensitive, yet in this atmosphere of bleak repression, her anger seems noble: at least it's honest, it comes from the gut. And when the moment of truth comes at the end, only Joey can speak of both her rage and love for her mother. She has the sanity to see where the family went wrong, to look at the spotlessly done interiors and call them perverse.

All the characters in this movie are clearly defined. Perhaps that is where one of the flaws of *Interiors* lies. Woody Allen wants the audience to catch every

gesture, every layer of meaning, and as a result the viewer becomes hyper-conscious of what he is seeing.

The same is true of the use of symbolism. Rather than giving us real people, Allen has reduced each character to a mere representation of a certain kind of person. He has also thrown in the sea, a church, and a couple of vases to make his point. The continuous focusing of our attention on such detail more often serves to distract, rather than clarify.

Cinema of the kind Allen is working with her is more intoxicating and ultimately more powerful when it works subtly. Allen has been criticized for relying too heavily on the style of Ingmar Bergman in *Interiors*, yet here he shows none of Bergman's gift for nuance. The significance of the father's new woman friend is blatantly communicated before she even opens her mouth. Her plump body, swathed in red and pink, is testament to her outlook on life. Her appetites are not for the intellectual or spiritual, but for the physical and emotional.

Through the midst of the anxiety, we are led nowhere. It would seem by the relaxed expressions on the daughters' faces after the death of their mother that they have attained the release they needed, yet their frieze-like positioning in the final scene evokes the spirit of their mother. Are they free, or still trapped?

Despite its flaws, *Interiors* is so compositionally and visually beautiful that the movie is far from being a failure. That Woody Allen is on unfamiliar turf is apparent. He need only learn some restraint and to trust the audience's intelligence more, before he can make the kind of film he aspires to in *Interiors*.



*Nicholson:*

## Keeps It Light

by Errol MacDonald

Jack Nicholson has a new movie out, directed by himself, called *Goin' South*. It is the story of an outlaw saved from the gallows by an old Civil War ordinance which permits an unmarried woman to claim him. Right from the start we know this one has no pretensions to psychological realism. It's one of those New Westerns where all the men look scruffy as prairie dogs but not as polite, and all the women look polite but whacky from the strain.

The entire cast is pretty much expert and plays to the cameras in a shameless goofy way that lets us know immediately there isn't going to be any serious blood-letting or body-riddling as in a lot of the New Westerns we could name. They keep it light. We may hold our breath for a moment as they lead Nicholson's horse, apparently equally culpable, up to the gallows; we're thinking there's going to be a gruesome horse-hanging to get the party going but no. They take bids on the left-over horse, which is only logical when you think about it.

Jack Nicholson as Henry Moon has just had a farewell bicker through the bars with the members of his old gang and is led out. After a lot of suspense and hoarse-voiced pleas to Reason ("But I'm a veteran") he's claimed by the lovely and quasi-talented Mary Steenburger. She really does want him, but only to work in her gold mine which has yet to put out.

They wear the most outlandish gear imaginable to keep the dust out of their faces; Nicholson hollers how he could do this (pound rocks) all day, but *all day*, however he only needs a little Spanish pause. She's something of a scientist about the mine, at least all business

about it, and a virgin besides. She keeps the dining room chairs hung on pegs high up on the walls and whips them away from the table as soon as the boiled chicken is down in order to discourage him from sticking around. To be completely candid, he sleeps in the barn at first, until he gets her tied to the four bed-posts and she begins to loosen up emotionally.

John Belushi plays a Mexican sub-deputy sheriff with a gold front tooth, natch. I would call him a wetback but for the fact that he is so rotund, so flabulous, that in water he'd never sink below the shoulder blades. You can imagine the perfection of his Mexican goofball accent.

Nicholson plays the entire movie with blocked sinuses, which can only be explained by a terminal allergy. Speaking of realism: outlaw cowboys have never before had allergies so this is a great step forward. His emotions are all variations in the category of lunatic enthusiasm and his suave is strictly from the cunning of a hungry man. This is all praise you understand.

The movie has a good number of gag lines like "I told you he had a plan" and "The vapours, eh?" and "Ordinance husbands can't make no withdrawals" and exchanges like this here:

"Ya hungry?"

"Shit I could eat a frozen dawg."

"Well I'll go on out in the kitchen and see if we got one already frozen." Now this is in the great tradition of Groucho Marx though the delivery may be completely different, expansive and looney kickers rather than tight-lipped wisecracks. There's a brief slapstick interlude involving a bucket of horse-piss, brilliant yellow as it flies through the air under the Texas sun. The intrusion onto a neighbour's land of a completely unknown gooey black substance, inflammable, forms another gag.

This movie is funny, funnier than say *Blazing Saddles* because it's done within the limits of plausibility. The most plausible thing about the Mel Brooks item was the old campfire and the baked-bean dinner with its moistly flatulent drawbacks. *Blazing Saddles* was too much like a Cheerios commercial gone wild. *Goin' South* owes nothing to Burbank or the willingness of the audience to be gulled, but considerable to Jack Nicholson's talent for the highly ridiculous. Boy you should see him eat that poultry, which is just another word for chicken. Playing on the large screen at Loew's 5.

## Kenneth Anger:

# Solves No Mystery

by Bill Wees

Kenneth Anger is a devoted follower of the occult doctrines of Aleister Crowley. He is a self-styled magickian, author of *Hollywood Babylon* (a cheeky yet oddly obsessive account of sex and violence in the lives of Hollywood greats), and the ageless *enfant terrible* of avant-garde film, a film artist whose talent lies in the amalgamation of pop culture and the esoteric, camp and art, pictorial elegance and underground sensibilities.

Anger's *Magick Lantern Cycle*, a compendium of Kenneth Anger's films from *Fireworks* (1947) to *Lucifer Rising, Part I* (1974), will be shown as a Halloween Special on Tuesday, October 31st at 7:30 in FDA Auditorium.

*Cycle* is more than a simple retrospective or anthology of Anger's films. It is more like a single large work—integrating nine films lasting a total of two and a half hours—in which thematic, symbolic and pictorial relationships repeat and overlap in intricate patterns.

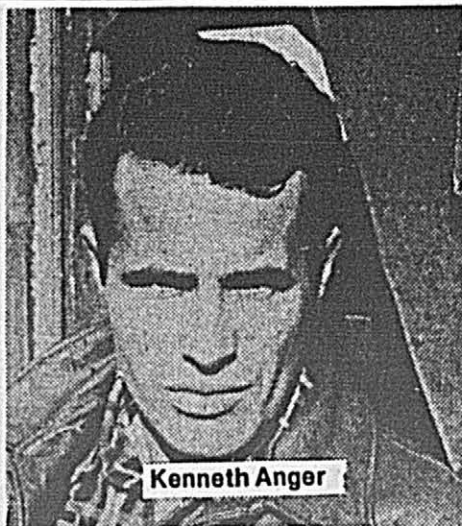
While the subjects of the films vary, certain reference points recur throughout *Cycle*: the power of magical

symbols; the fascination with ritual, costume, precious stones and metals; inversions and transformations of sexuality; and the quest for unattainable goals, such as the "dream lover" in *Kustom Kar Kommandos*; the ultimate, permanent "high" in *Inauguration of the Pleasure Dome*; the coming of an Anti-Christ in *Scorpio Rising*.

Weaving its way in and out of *Cycle* is the peevish legend of Kenneth Anger, beginning with his appearance as the Changeling Prince in Max Reinhardt's Hollywood version of *A Midsummer Night's Dream*—an event that Anger says has shaped the rest of his life.

From the age of 17 when he made an honest and explicit exploration of homosexual fantasy, to his celebration of love, sex, death and the motorcycle in *Scorpio Rising*, (1963) to the open invocations of magical ritual in *Inauguration of the Pleasure Dome* (1954), *Invocation of My Demon Brother* (1969), and *Lucifer Rising* (1974), Anger has been a controversial and mysterious figure in the realm of avant-garde film.

Rather than solving the mysteries, *Cycle* transforms them into art.



Kenneth Anger



# AROUND TOWN



## Halloween:

# More than razors and rat poison

by Gail Heilmann

Halloween is more than a sugary feast for grade-four ghosts and goblins. It's the one day of the year when a prudish suburbanite can become a beguiling Egyptian princess and her balding husband a hirsute ape. But, if a careful dusting of the couple's attic doesn't reveal a sleazy little harem number or a simian suit they might make a trip to the Malabar Costume Store at 431 St-Jacques Street West.

Malabar Ltée has been doing business here for 45 years. The initial operation in Winnipeg spawned the Montreal and Toronto branches. Costumes, according to McLionel, the manager of the St-Jacques establishment, are big business.

"We supply costumes to local theatres, and rent to individuals and parties," McLionel said. "The average outfit goes for about \$18 to \$20, but they can cost as much as \$100."

Malabar Ltée offers every conceivable disguise. For one who fancies himself a Molierean Bourgeois there are velvet pantaloons with matching topcoat, ruffled shirt, and satin

shoes.

Monsters abound. Bloody, one-eyed creatures with sallow complexions hang alongside warty, green-skinned hags.

The animal lover should appreciate pig and mouse heads and feathered duck suits.

And the frustrated politician will know moments of glory behind a rubber likeness of Trudeau, Lévesque, or Jimmy Carter.

"The most popular costumes are usually ones people see in the movies or on TV," said McLionel. "Star Wars characters are big now and Wonder Woman's been selling. Period costumes, Indians, and international type outfits always do well."

McLionel remembers no truly bizarre requests, except perhaps for the group that wanted to rent a coffin.

The costumes are made on the premises. Last week the staff was laboring to finish 40 Bavarian waiter's suits for the Queen Elizabeth Hotel's Oktoberfest.

Two middle-aged Montrealers wearing his and hers Indian suits adjusted feather headdresses and tried out tomahawks. "We're going to a

Halloween party," announced the squaw.

Another couple, dressed as dolls, grappled with orange yarn wigs. "You look so cute as Raggedy Andy, dear," said Ann.

What could make a distinguished-looking businessman, greying at the temples, wearing bifocals want to dress like a ragdoll?

Halloween, more properly called All Hallow's Eve, falls each year on October 31. It is the secular observance of All Saints Day, which is derived from both old Druidic rites and Roman festivals in honor of Pomona, the goddess of fruit. At about this time each autumn the Druids celebrated the day of Saman when the Lord of Death called together the souls of the wicked who had died during the past year.

Theologians in the Middle Ages believed that witches chose the night of All Hallow's Eve to make a mockery of Christianity.

The twentieth-century Halloween witch is comparatively unconcerned with religion. She wants well-placed moles, an ample nose, and a pointy hat. This modern witch has only to straddle her broom and zip over to Malabar's.

## Café Olé!

by Jan Sheltinga

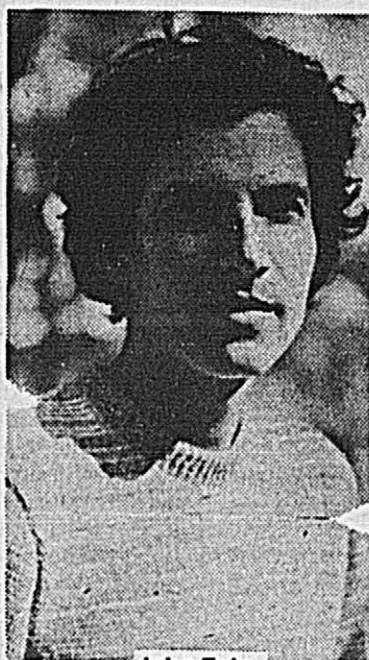
In Montreal, where you are overwhelmed by flashing lights, vibrating dance floors, and tip-thirsty waitresses, you may wonder if it is possible to survive and not be driven insane by (ugh) disco. If John Travolta is not your idol, and you think Donna Summers sounds like a hyena in heat, then the Polyester crowd is not for you. But what are the options? One simple but attractive alternative is to discover Montreal's cafés. Generally these plant-infested, wholesomely wood-grained hideaways offer a relatively inexpensive way to spend an evening of quiet conversation with other members of the organic crowd. You can relax while listening to folk music or jazz, and eat hearty sandwiches or cakes at reasonable prices. Cafés don't process customers like slices of cheese, so it is possible to sit and contemplate the meaning of the universe without being hassled.

There are a number of cafés in and around the city. A few new ones have recently been

established. Most people know about the cinnamon coffee and "Midnight Specials" of the Café Santropol, located at the corner of St. Urbain and Duluth St., but for variety's sake, try "Le Café". With a clientele dominated by wandering French bohemians, it serves excellent meals fairly cheaply. Located on rue Roy O., halfway between St. Laurent and St. Denis, don't let the seedy-looking degenerates lurking in the back alleys deter you—it is well worth braving them.

Café Timénés, located at 4857 Park Ave. is also worth a look, although the owners are slightly condescending. If jazz music is your specialty, it is served via live bands on Friday and Saturday evenings.

Always popular is The Yellow Door, situated in the northern end of the student ghetto on Aylmer St. Their excellent noon time lunches are a welcome relief from the grease of the Students' Union. Live entertainment, generally in the folk vein, is featured in the evenings. The cover charge is quite reasonable.



John Foley

This is just a small sampling of some places for the non-discophile in Montreal. Interesting foods and conversation await you in many neighbourhoods around the city.

John Foley, a folk artist, appeared this past week. His slow mellow delivery was a slight change from Café Timénés' usual format of frantic jazz. The cover charge is \$2.50. (Incidentally, Café Mojo, a one-time neighbour famous for its jazz is now defunct.)

## Famous Café?

by Kérric Harvey

"That Famous Canadian Café"—sounds something like a whole-wheat McDonalds, doesn't it, or maybe something along the lines of a pit stop on the Klondike Trail. Visions of polar bears in lobster bibs, Inuit picking their teeth with seal bone toothpicks, and small, fineboned students in tight jeans, black turtlenecks, and berets—all the Usual Canadian Misconceptions. Aha! foiled again! The Famous Canadian Café or Les Famous Café Canada, is nothing along those lines.

It's a small place. If this were the United States you could call it "underground"—since it quite literally is. As things stand, however, it seems a better word to describe it is "student-y". Whitewashed walls, straw and bamboo furnishings, old mellow wood tables, polished to a fine glow by years and years of leaning elbows and heated discussions. It's the kind of place where people can talk, drink tea, and lean back to enjoy a slower pace of life than the RVC cafeteria or the McGill Sandwich Shop has to offer.

Oh, and EAT. Is it ever a place to eat!

The fare is very good, although not necessarily "plain". There are veggie-type dishes, a lot of eggs, and sometimes a beef pie or two. The Quiche Lorraine borders on the hedonistic, as does the beef bourguignon, and there is also quite a variety of alluring cakes and pies to top off your meal. The portions are a bit small, but everything is carefully made of the best ingredients.

The crowd is generally young, without being callow. The prices run low-to-moderate range, which is a welcome relief to those of us still surviving on the hopes of our loans coming in. You have to walk a bit to get there, but that just builds up your appreciation of both the food and the central heating. To find That Famous Canadian Café, walk down St. Catherine to Crescent and turn left. It's on the bottom part of Crescent; if you're above St. Catherine you've still got a ways to go: if you're down by Androgeny Alternatives you've gone too far—for dinner, at least.



# FOOD

## Is It Soup Yet?

by Susan Popper

Have you ever walked home after a long, hard day dreaming that some imaginary being has magically filled your fridge and had prepared something to warm your cold and weary self...only to be brought back to reality by the moldy bread crust and jar of grape jelly which greeted your eyes instead?

Rubbing on your pots might not elicit a genie who will grant you three wishes, but filling your pots might provide some consolation. With no mommy around to ask, "Is it soup yet?", it looks as if you'll just have to make some yourself.

The recipe which follows for barley-vegetable soup is economical and easy to prepare. If you make a large batch, you can freeze it in individual servings, and then you'll always have something on hand when you don't feel like fussing.



### Barley-Vegetable Soup

6 c. boiling vegetable stock (from powdered instant or bouillon cubes)

1/4 c. barley  
1 c. sliced carrots  
1/2 c. chopped celery  
1 onion, sliced thinly  
1/2 c. parsley  
3 tbl. soy sauce  
salt to taste

1. Combine the vegetable stock and the barley. Cover and simmer 1 hour.

2. Add the rest of the ingredients and cook, covered, until tender.

Serve along with some bread and cheese and a tossed salad if you want something light, or else as a preface to dinner.

\*NOTE: Make sure you keep your doors and windows closed while you're cooking, or you'll have crowds lined up down the hallway, bowls in hand, before it's even cooked!



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## McGILL FILM SOCIETY

Wed. Oct. 25

**Modern Times**

\$1.00

Fri. Oct. 27

**Easy Rider**

\$1.25

Sat. Oct. 28

**Bound for Glory**

\$1.25

All films shown at 7:00 & 9:30 in L-132

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# AROUND TOWN

## FILM

### Loyola Film Series

(7141 Sherbrooke St. W. 482-0320 admission \$1.)

Oct. 25: *Letters from an Unknown Woman, Meet Me in St. Louis.*

Nov. 1: *History Is Made At Night, The Pirate.*

Nov. 8: *The Shop Around the Corner, The Band Wagon.*

McGill Film Society  
(3480 McTavish. 392-8934)

Oct. 25: *Modern Times*, (USA, 1936). 7 and 9:30 p.m. L-132. \$1.

Oct. 27: *Easy Rider*, (USA, 1969). 7 and 9:30 p.m. L-132. \$1.25.

Oct. 28: *Bound For Glory*, (USA, 1976). 7 and 9:30 p.m. L-132. \$1.25.

Nov. 1: *Hiroshima, Mon Amour*, (France-Japan, 1959). 7 and 9:30 p.m. L-132. \$1.

Nov. 3: *Paths of Glory*, (USA, 1957). 7 and 9:30 p.m. L-132. \$1.25.

Nov. 4: *Cousin, Cousine*, (France, 1975). 7 and 9:30 p.m. FDAA. \$1.25.

Nov. 8: *Sunday, Bloody Sunday*, (Great Britain, 1971) 7 and 9:30 p.m. L-132. \$1.

### Cinema Five

(5560 Sherbrooke St. W., 489-5559), admission \$1.75)

Wed. Oct. 25: 7:00 *Lenny* ... 7:15 *Saturday Night Fever* ... 9:15 *Barbara Broadcast* ... 9:45 *Les Deux Anglaises et le Continent*

Thurs., Oct. 26: 7:00 *Slapshot*...7:15 *Brother Can You Spare a Dime*...9:15 *Saturday Night Fever*...9:45 *Fantasex*

Fri., Oct. 27: 7:00 *Jaws 2*...7:15 *The Harder They Come*...9:15 *The Last Waltz*...9:45 *Cousin, Cousine*...12:00 *A Boy and His Dog*.

Sat., Oct. 28: 7:00 *Jaws 2*...7:15 *Julia*...9:15 *The Last Waltz*...9:45 *Amarcord*...12:00 *The Groove Tube*.

Sun., Oct. 29: 7:00 *Silent Movie*...7:15 *The Last Waltz*...9:15 *Close Encounters of the Third Kind*...9:45 *Swept Away*.

Mon., Oct. 30: 7:00 *Close Encounters of the Third Kind*...7:15 *House Calls*...9:15 *Duck You Sucker*...9:45 *The Rocky Horror Picture Show*.

Tues., Oct. 31: 7:00 *Duck You Sucker*...7:15 *Love and Anarchy*...9:15 *Close Encounters of the Third Kind*...9:45 *A Different Story*.

Wed., Nov. 1: 7:00 *Equus*...7:15 *American Graffiti*...9:15 *Close Encounters of the Third Kind*...9:45 *Stolen Kisses*.

Thurs., Nov. 2: 7:00 *Macbeth*...7:15 *American Graffiti*...9:15 *Close Encounters of the Third Kind*...9:45 *Forbidden Games*.

Fri. Nov. 3: 7:00 *The Treasure of Sierra Madre*...7:15 *Saturday Night Fever*...9:15 *Close Encounters of the Third Kind*...9:45 *The Last Waltz*...12:00 *The Rocky Horror Picture Show*.

Sat. Nov. 4: 7:00 *The Man Who Fell to Earth*...7:15 *The Conformist*...9:15 *Close Encounters of the Third Kind*...9:45 *Dersu Uzala*...12:00 *Saturday Night Fever*.

Sun., Nov. 5: 7:00 *Capricorn I*...7:15 *An Unmarried Woman*...9:15 *High Anxiety*...9:45 *Seven Beauties*.

Mon. Nov. 6: 7:00 *The Romantic Englishwoman*...7:15 *Battlestar Galactica*...9:15 *The Maltese Falcon*...9:45 *The Fearless Vampire Killers, or Pardon Me, Your Teeth are in*

my Neck.

Tues., Nov. 7: 7:00 *Don't Look Now*...7:15 *Battlestar Galactica*...9:15 *The Big Sleep*...9:45 *Midnight Cowboy*.

Wed., Nov. 8: 7:00 *The Seven Per-Cent Solution*...7:15 *Battlestar Galactica*...9:15 *The Rocky Horror Picture Show*...9:45 *The Bride Wore Black*.

Seville Festival  
(2155 St. Catherine St. W., 932-1139, admission \$1.99)

Wed., Oct. 25: 7:00 *The Seduction of Mimi*...9:30 *F.I.S.T.*...

Thurs., Oct. 26: 7:30 *Cries and Whispers*...9:30 *Sergeant Pepper's Lonely Hearts Club Band*.

Fri., Oct. 27: 7:00 *American Graffiti*...9:15 *Saturday Night Fever*...12:00 *The Rocky Horror Picture Show*.

Sat., Oct. 28: 7:00 *Sergeant Pepper's Lonely Heart's Club Band*...9:15 *Saturday Night Fever*...12:00 *The Rocky Horror Picture Show*.

Sun., Oct. 29: 5:00 *Singin' in the Rain*...7:15 *Saturday Night Fever*...9:30 *Jaws 2*.

Mon., Oct. 30: 7:00 *A Streetcar Named Desire*...9:15 *The Human Condition (Part 3) A Soldier's Prayer*.

Tues., Oct. 31: 7:00 *Padre Padrone*...9:30 *The Rocky Horror Picture Show*.

Wed., Nov. 1: 7:15 *Casablanca*...9:30 *Amarcord*.

Thurs., Nov. 2: 7:00 *An Unmarried Woman*...9:30 *Padre Padrone*.

Fri., Nov. 3: 7:00 *Swept Away*...9:30 *Damien: Omen II*...12:00 *Night of the Living Dead*.

Sat., Nov. 4: 7:00 *Damien: Omen II*...9:30 *The Rocky Horror Picture Show*...12:00 *The Last Waltz*.

Mon., Nov. 6: 7:00 *Coming Home*...9:30 *Rashomon*.

Tues., Nov. 7: 7:00 *Coming Home*...9:30 *Last Tango in Paris*.

Wed., Nov. 8: 7:15 *Petrified Forest*...9:15 *The Children of Paradise*.

## THEATRE

### Théâtre Denise-Pelletier

(4353 St. Catherine St. East. 253-8974)

to Dec. 13: *Marie-Tudor* by Victor Hugo. Fri. and Sat. 8 p.m. Students \$3.

La Poudrière

(St. Helène's Island, 526-6002)

to Nov. 11: *Apples for Eve* by Anton Chekhov. Tues. to Sat. 7 and 9 p.m.

\$4.50 to \$5. Sat. \$6.50.

Saldye Bronfman Theatre  
(5170 Côte St. Catherine. 739-2301)

to Nov. 19: *Gemini* by Albert Innaurato. Tues. and Thurs. 8:30 p.m. \$5.

Sat. and Sun. \$6.50. Tues. and Thurs. mat. 2 p.m. \$3.50.

Dome Theatre

(3990 Notre Dame W. 932-4404)

to Oct. 29: *Twelfth Night* by William Shakespeare. Tues. to Sun. 8:30 p.m.

Sun. mat. 2:30 p.m. Call for prices.

Town Stage  
(12001 de Salaberry, Dollard. 684-1032)

Oct. 25 to Nov. 5: *One Night Stand* by Carol Bolt. Wed. to Sun. 8:30 p.m.

Students \$2.

Centaur Theatre  
(453 St. François-Xavier. 288-1229)

to Nov. 19: *Paper Wheat*. 8 p.m. Sun. 7:30 p.m. \$6.50. Sat. \$7.50. Sat. mat. 2 p.m. \$5.

Théâtre du Nouveau Monde  
(84 Ste. Catherine St. W., 861-0563)

to Nov. 5: *Les Rustres* by Carlo Goldoni

National Theatre School  
(1182 St. Laurent. 861-4638)

Nov. 7 to 11: *Dinosaurs* dir. by Joel Miller. 8 p.m. free.

Le Patriote en haut  
(1474 St. Catherine E. 521-6666)

Nov. 8 to 26: *Propriété condamnée* by Tennessee Williams. 8 p.m. \$2.

Théâtre de Quai'sous  
(100 Pine E. 845-7277)

to Oct. 30: *Mime-Omnibus* dir. by Jean Asselin. Tues. to Sat. 9:30 p.m. \$5.

Sat. \$6.

Théâtre du Rideau Vert  
(355 Guilford. 845-0267)

to Nov. 11: *Le Bourgeois Gentleman* by Antoine Maillet.

Tues. to Sat. 8 p.m. Sun. 7 p.m. \$5.25 and \$5.75.

Tuesday Night Café  
(Morrice Hall 108. 392-5000, -4637)

Nov. 8 to 11: *Dance for Gods* by Maxim Mazumdar. 8 p.m. \$1.

## MUSIC

### Théâtre St-Denis

(1594 St. Denis. 288-2845)

Oct. 27: *James Cotton/Muddy Waters*. 8:30 p.m. \$6.50 and \$7.50.

Oct. 31 to Nov. 1: *Ballet de Tahiti*. 8:30 p.m. \$6 to \$10.

Salle Wilfrid-Pelletier  
(Place des Arts. 842-2112)

Oct. 30: *Vera Lynn*. 8:30 p.m. \$6 to \$15.

Oct. 28 to 29: *Nov. 2 to 4: Ginette Reno*. Thurs, Fri. and Sun. 8:30 p.m. Sat. 6:30 and 10 p.m. \$6 to \$12.50.

Oct. 25: *Montreal Symphony Orchestra*

Nov. 5: *Trinidad Folk Festival*. 4 and 8 p.m. \$6 to \$12.

Théâtre Maisonneuve  
(Place des Arts. 842-2112)

to Nov. 19: *André Gagnon*. Daily except Mon. 8:30 p.m. \$6 to \$12.

to Oct. 29: *Pro Musica*. 4:30 p.m. \$3 to \$8.

Nov. 6: *Theodore Bikel*, folksinger. 8:45 p.m. Call for prices.

El Casino  
(316 St. Catherine St. W., 866-8228)

Oct. 25 to 26: *Ramsey Lewis*

Yellow Door Coffee House  
(3625 Aylmer St., 482-9081, 392-4947)

Oct. 25: *Ken Brown*

to Oct. 29: *Art Ensemble of Chicago* (jazz improvisation)

Christ Church Cathedral  
(482-4629)

Nov. 4: *Works by Haydn, Turina and Chausson*. 5 p.m. \$2.

Church of Immaculate Conception  
(Corner of Rachel and Papineau. 488-8809)

Nov. 5: *Les Concerts d'Orgue de Montreal: International Music*. 8:30 p.m. Students \$3.

## ART

The Montreal Museum of Fine Arts  
(3400 Ave. du Musée, 285-1600)

to Oct. 29: *Masterpieces from the fifteenth to the twentieth century*

to Oct. 29: *Toile de Jouy*

to Oct. 29: *Charles Gagnon*

to Dec. 19: *Yves Gaucher*

McCord Museum

(690 Sherbrooke St. W. 392-4778)

to Nov. 12: *Quebec Diary, 1950: Photographs by Lida Moser*.

Saldye Bronfman Centre (5170 Cote Ste. Catherine Rd., 739-2301)

to Nov. 3: *Canadian Contemporary Sculpture*

Edifice Alliance Mutuelle-vie  
(680 Sherbrooke St. W.)

Gallery A, to Nov. 3: *Color Engravings by Tobie Steinhouse*

Optica  
(451 St. François-Xavier, 288-2419)

to Oct. 30: *John Howlin, Robert McNealy, Sam Perepelkin, Richard Evans*

Centre des Arts Visuels  
(350 Victoria Ave., 488-9559)

to Oct. 28: *Township Quilts* by Iris Brown

Oct. 28-29: *Workshop on Design in Tapestries*

Goethe Institute  
(Place Bonaventure, 866-1081)

to Nov. 3: *Felix Man: Pioneer of Photo-Journalism*

Dominion Gallery  
(1438 Sherbrooke W. 845-7833)

to Oct. 31: *19th Century Canadian and European Paintings*. Tues. to Fri. 9 a.m. to 5:30 p.m. Sat. to 5 p.m.

Atelier J. Lukacs  
(1430 Sherbrooke W. 933-9877)

to Oct. 31: *Rudy Sparkuhl*, photo realist. Tues. to Sat. 9:30 a.m. to 5 p.m. Sun. 1 to 4 p.m.

Canadian Guild of Crafts  
(2025 Peel. 849-6091)

to Nov. 4: *Harlan House and Pat Drohan*, porcelain craftsmen. Mon. to Fri. 9 a.m. to 5:30 p.m. Sat. 10 a.m. to 5 p.m.

Saldye Bronfman Centre  
(5170 Cote St. Catherine. 739-2301)

to Nov. 3: *Canadian Sculpture Collection*. Mon. to Thurs. 9 a.m. to 9 p.m. Fri. until 4 p.m. Sat. 6 to 9 p.m.

La Guilde Graphique  
(4677 St. Denis, 844-2421)

to Dec. 31: *Original Prints by Quebec Artists*. Mon. to Sat. 9 a.m. to 7 p.m.

Walter Klinkhoff Gallery  
(1200 Sherbrooke W. 288-7306)

to Nov. 4: *Henry J. Simpkins*, watercolours of Quebec countryside.

Nov. 7 to 18: *Antoine Prevost*, watercolours.

Mira Godard Gallery  
(1490 Sherbrooke W. 931-5841)

Nov. 1 to 25: *Jacques de Tonnancour*, painter.

to Oct. 28: *Alex Colville*, Painter.

## DANCE

### Contact Improv

(1577 est, rue Laurier, 457-3422, 521-2934)

Oct. 27 and 28: *An Evening of Contact Sound and Modern Dance*. 8 p.m. Contribution \$2.



graphics by Ben Rosenberg



# Letters To The Weekly

## Sensationalist and distorted violence against women

Gentlepersons:

Mr. Loshin, in his article, states that **Battered Wives** "gained notoriety in Montreal through an 'allegedly sexist' album cover." While the album cover of this record, in its exploitation of a woman's body, is indeed sexist, **Battered Wives** was not targeted for denunciation by WAVAW exclusively, or even primarily, because of this pictorial sexism. **Battered Wives** are being denounced because they have, in the combination of their choice of name and the image portrayed on their album cover - a "cockteasing" woman beating up and sexually assaulting four men - presented women as the perpetrators of violence against men, rather than the victims of violence at the hands of men. This falsification is tantamount to a ridicule of the daily beatings and rapes that women face in sexist society. In sensationalizing and distorting violence against women, **Battered Wives**, 2000+ Records, and Bomb Productions, are manipulating one aspect of women's oppression to the ends of their own financial profit.

So much for accuracy. The issue of objectivity remains. Both remained and Loshin state that **Battered Wives** would probably have remained an obscure band, had so much attention not been focussed upon them by the pickets organized by WAVAW against the window display at 2000+. Yet both Fortin and Loshin review the album as an artistic piece of work, rather than the political issue that it has become.

As has been pointed out, the actions of WAVAW with respect to **Battered Wives** and 2000+ were inaccurately presented in the fleeting mention they were given. To not discuss the politics that have allowed **Battered Wives** to achieve such notoriety, while recognizing that the events surrounding the album have probably been just as, if not more, significant, in promoting it than the artistic value of the record itself, is not objective journalism - even in the most liberal sense of the word.

It is the profiteering upon violence against women, and the en-

couragement that **Battered Wives**, 2000+ Records, and Bomb Productions are giving the public to accept and get off on violence against women that Montreal WAVAW are protesting.

When the news media does not deal responsibly with an organized, community supported protest such as ours, but gives coverage to the subject of controversy, they are actively taking sides. The McGill Daily, has, in essence, advertised for **Battered Wives** through a review of the album, without giving equal time to the opposition to it.

I urge you to rectify this error through immediate publication of this letter.

Julie Sklivas  
for Montreal Women  
Against Violence  
Against Women

## Supreme insult to all women

John Fortin's and Peter Loshin's article in the October 19th issue of **The Weekly** lauding the wonders of the Canadian pseudo-punk rock band **Battered Wives** is yet another example of the low consciousness of McGill men regarding sexism.

The use of a sensationalist name like **Battered Wives** by four men to sell their low quality (to remain within the bounds of polite terminology) music (read: noise) is nothing short of an insult of the highest degree to women.

Wife battering and women battering is a horrible reality for countless thousands of Québécois and Canadian women, as well as for women throughout the world. The use of the name **Battered Wives** shows no sensitivity to this cruel reality, but treats it, to say the least, as a large joke.

The promotional posters and buttons showing a woman's lips being punched by a man's fist is the most insidious example of tasteless, misogynist, and sexist advertising I have witnessed in a long time.

The quote from the band's manager, Luigi Fercotti, claiming that the boys "like girls with big tits..." proves beyond a shadow of a doubt that the shallow cretins that make up the band do not view women as people, but simply as a pair of breasts for their sexual use and abuse.

The crass and sexist reversal of reality exhibited on the album cover that shows a sexy young seductress picking up and singlehandedly assaulting and raping four men is a

supreme insult to all women. Harassment, assault, and rape, a reality that women are faced with on a daily basis, is not the subject of a light joke.

To refer to these assholes as punk rockers is a gross misunderstanding of punk rock as it exists in Europe. Many punk rock and new wave bands in Britain belong to the anti-fascist "Rock Against Racism". Some, such as the **Tom Robinson Band**, have even avowed their support for the Women's Liberation movement.

Your willingness to accept the variety of insults that this group heaps on women in the name of music (your taste, or lack of, truly defies me) is only a reflection of your own sexism.

In closing I can only say that I truly hope that John-Gibb, Jasper, Toby Swan, and whoever the fourth idiot is, while they can never be wives, will someday soon be **BATTERED**, and that Bomb Records will be bombed.

In solidarity with  
Women Against Violence Against  
Women  
Mike Ryan

## Lack: A few hours of grand standing?

To the Editor,

Permit us some remarks on **The Rubber Gun** and its star. Steve Lack is not an actor and we can't imagine construing him as such. In the first place it's never been in the style of this kind of cinema to act but rather to go before the camera with some version of one's own life, either more outrageous or less so than the real thing. Steve (and we do know him) is at best a witty monologist and crypto-comedian in the manner of that long and respected line in American culture of Jewish stand-ups. This is something to base a career on; but acting: so far he hasn't done any, just a few hours of grand-standing.

Now the movie. With the possible exception of ourself, every figure in it is rotten to the core—or represents himself as such. We can only take them

at face value can we not? They all whine, they all sneer, they all aim to embarrass, when wrong and cornered they all are capable only of facsimile apologies, they all come from Westmount where they were spoiled beyond redemption through Psychiatry, the Synagogue, or the Eucharist, be it the Host or LSD. The only other notable exception to this is Peter Brawley, who is not a snob. All you have to do to come to these conclusions is see the movie with an open mind.

One further demurrer: Steve is not beyond blushing at himself. We with our own eyes saw this very thing happen one night in a small screening room at Sir George when the rushes were being shown. He can only have realized that this movie was to be the apotheosis of his vanity, after which all of life could be nothing more than in the nature of a series of out-takes not deemed sufficiently stylish for inclusion in the record of his mission.

On dramatic structure: perhaps this was the intention of the film but we must notice that Lack does nothing more than evade the consequences of his drug enterprise. There's no radical change of his stance in the world. He just steps out of the way on the basis of a precognition that everyone is about to get plugged by the fist of justice or the long arm or whatever. We mean to say there was no redemption of wicked Steve Lack nor any tragic annihilation of a seriously striving figure. That is, no classical resolution to satisfy the parable-minded viewer, the viewer who has seen the Oedipus plays or **Taxi Driver**, **Hamlet** or **They Shoot Horses or Mean Streets** and finds them psychologically enduring. Or for that matter Bozo's and Frank Vitale's earlier **The Main**, a quite solid story of the betrayal of one person by another.

Don't talk to us about Steven Lack's self-portrait for it is we who are two people away, we who can employ the imperial plural with as much hey-what-the-heck as themselves. And we might add we are the odd-looking fellow drinking milk in one of the booths in that scene shot in the restaurant on St. Lawrence Boulevard. We mean we were On The Bus, as we used to say, though we may only have been at the back.

Errol MacDonald

## THE PRODUCERS

Gigi Rosenberg, editor

Day Hills

Doug Watters

Rod Chapman

Frank Funaro

Maggie Gosselin

Peter Loshin

Brenda Macdonald

Rick Matthew

Bruce Stark

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## Concordia Jazz Film Festival

## JAZZ FILMS

The first in a series of films featuring  
Jazz musicians, on screen tonight:  
Louis Armstrong (1931)  
Cab Calloway (1934), Lester Young (1944)  
Billy Holiday (1950)

Oct. 27

Tickets: \$3.00 — Students: \$2.00  
The Hall Building Theatre Rm. H-110  
Time: 8:00 P.M.

1455 De Maisonneuve Blvd. W.  
Sir George Williams Campus



# Daily Sports

## Seven McGill All-Stars

by Richard Jablonski

Facing postseason competition for the first time since 1973, the Redmen football team received a shot in the arm Monday afternoon when the OQIFC coaches named seven McGill footballers to the conference all-star team. Only Queen's, with nine selections, topped McGill in the coaches' poll.

Defensive end Kevin Rooney led the McGill honorees, not only nailing down a slot on the all-star squad, but also being named the outstanding lineman in the league. Post-season recognition is not unfamiliar to Rooney, who received similar accolades while doing his thing for Brown

University in the Ivy League.

The opposite side of the all-star defensive line is manned by McGill's John Willis. The 6'3", 230 pound Willis, a four year vet of U. Mass., proved to be the ideal player to hold down the other side of McGill's front four, as he and Rooney balanced both sides of the defensive front.

The final Redman defender named by the coaches was safety Dave Croasdale. The "Crow" came along with Willis from Massachusetts, and promptly became a mainstay in the backfield. With nine interceptions, 56 points, two touchdowns on coast to coast punt returns, and the coaches' nod as all-star placekicker, Croasdale is a natural to succeed Bill Wendel on this year's all-Canada team.

Four Redmen offensive performers made the all-star team as well; quarterback Vic Pywowarczuk, halfback Tom Barbeau, wide receiver Rick Blewald and guard Russ Campbell.

While statistics do not justify the selection of Pywowarczuk as all-star QB, the fact remains that Vic is a solid playcaller and better than average passer when he is healthy. Statistics, as usual, do not tell the entire story on Pywowarczuk, who after three years at McGill has finally reached the top of the league's signal callers.

As for Barbeau, it would be gratuitous for anyone to simply cite stats or achievements. This is the Redmen halfback's third

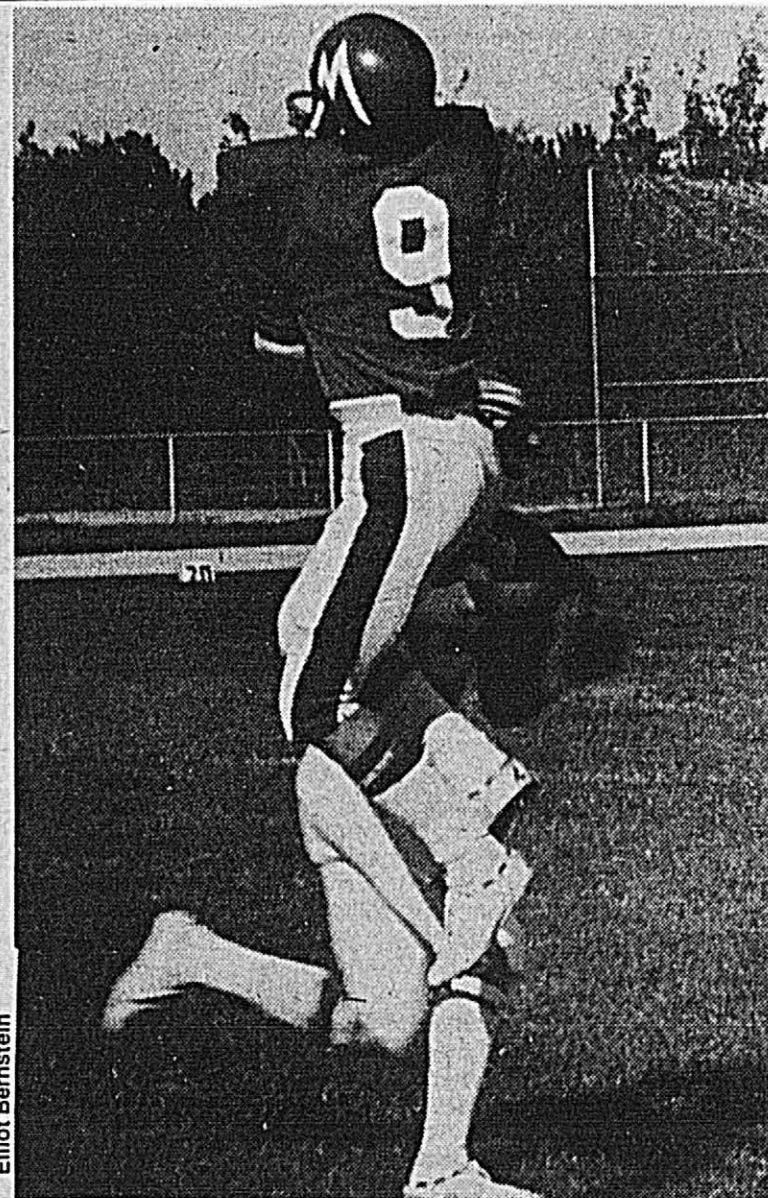
all-star call in as many years, but even that does not tell the whole story. A talented punt returner and passcatcher as well as an elusive back, Barbeau appears to be at the peak of his football capacities right now, and would like some postseason glory to cap off a fabulous career at McGill.

The selection of Blewald as an all-league receiver was deserved and easily justified. The former Ottawa Sooner grabbed 23 passes and scored six touchdowns this season, following in the footsteps of his illustrious father, former Redman Hal Blewald.

Offensive guard Campbell is a three-year-old vet of Redmen football, after playing for the Verdun Maple Leafs. During his career, Campbell has often been overshadowed by older or more experienced linemen, but with increased weight and improved skills this year, he became the leader of McGill's line.

One other Redman, defensive back Ron Poulton, was honoured by the league's coaches, securing the rookie-of-the-year award. Fresh from Vanier College, Poulton immediately became a starter in coach Sonny Wolfe's defensive secondary, playing with the poise and skill of an upperclassman in spite of a thumb injury.

The winner of this year's Omega Award, given to the conference's most valuable player, was slotback Rob O'Doherty of Queen's.



Defensive back Dave Croasdale shows why he was selected as a conference all-star with this leaping interception. Croasdale was one of seven Redmen who received All-Star honours.

Conference all-star selections in football are made by the league's coaches in an open meeting. These meetings tend to resemble labor negotiations in the sense that there is a certain amount of give and take between the coaches. Each coach nominates those players from his team who he feels are deserving of all-star recognition. These nominations are then openly discussed and compromises are made.

Judging from the all-star rosters, neither Skip Rochette nor Andre Deshaies, the coaches of Concordia and UQTR respectively, was able to attend this year's meeting. Either that, or they were very quiet.

## Redmen host Gaiters

by Danny Young

Playoff football comes to McGill this Saturday for the first time in five years. Though the 4-2 record of the Redmen is inferior to last year's 5-2 mark, the new four team playoff structure allows McGill

students to witness post-season grid-action for the first time (that's excluding U5s, U6s, and other university veterans).

The Bishop's Gaiters will provide the perfect opposition for this weekend classic. Redmen defenders will attempt

to annihilate many of their former CEGEP teammates while Coach Bruce Coulter tries to keep them guessing with his offensive expertise.

The game should be one of the most exciting sports events at McGill in recent years, and probably worth the extra buck it will cost spectators to get in.

The Redmen's last home playoff game was in 1973 against UQTR. McGill crushed the Pats 78-6 and went on to the College Bowl where they lost to St. Mary's 14-6.

While McGill and Bishop's battle for supremacy in Quebec, Queen's and Carleton face-off in Kingston. The inter-provincial final will be held the following week. Carleton would have to upset Queen's in order for that game to be played at Molson Stadium.

Saturday's contest, however, will be played on McGill turf. Game time is 2 pm. Unless you're getting married that day, there is no excuse for missing this sports spectacle. Why not postpone the wedding anyway?

## Curlers all rocks at Caledonia event

by Rocks Hudstone

"He's gassed it, Chevy!" That was the word for McGill as redmen skip Curt Folkerson breezed a wide open takeout in the tenth end of his second game of the Caledonia Early Bird Bonspiel to bow out of that event. Too bad. Playing their best game of the year, our charges came back from an early 4-1 deficit with a perfect sixth end against Paul Bolvin's Longue Pointe defending tournament champs. It was McGill's second loss in five games this season, both ending the same way. Now the team heads into the St. Lambert Curl-In with a new player at lead. Beth Wood who was outstanding in the team's last game is gone by virtue of the fact that the St. Lambert is an all macho competition (yech). In her place the team promises a mystery salty old vet with far too many years experience in the curling wars. Hmmm. Good luck fellas. You'll need it.

Meanwhile at the club itself, the turn-out has been the most healthy in years. With the playdowns for the men's championships, this year a double round-robin affair starting Nov. 4, competition in

the club has been keen. Cas Lockhat, whose team finished third last year, vows to be on top in 1978-79. "I cleaned their clocks!" he bragged after taking Manitoba refugee Chris Parker 8-1 Saturday. Big Deal. Curt Folkerson, who has won the past two years took a close 4-3 decision versus Beth Wood's women's side. "I'm back!" he announced. So what? Finally, Scott Grafton, who lost out to Folkerson in the final end last year (when Curt MADE his last takeout), wasn't there. Consequently, Scott said his "... Well put. The scoreboard will have the last say sometime in February. We'll all be listening then.

HOT ROCKS... It seems an Arts student at McGill, the alleged Mike Purcelle, cried bitterly to some of the Redmen that the exploits of his non-McGill rink weren't mentioned by this reporter in his last article. Apparently his side does well in the losers' side of bonspiels. "It's as easy as beating your Grandmother!" he is supposed to have boasted... Insiders at the Glenmore CC inform that Mike is 7/10 against his curling granny this season...

## OQIFC Line

**Bishop's at McGill**  
**Carleton at Queen's**

Jablonski

Pick-em

Queen's by 12

Young

McGill by 4

Queen's by 9 1/2

Favorite

McGILL

QUEEN'S

pts.

2

10 1/2

Underdog

Bishop's

Carleton

With QB Vic Pywowarczuk healthy, the Redmen should be much tougher than when they fell to Bishop's 29-14, three weeks ago. Home field advantage accounts for slim edge... Gaels are the better team but Carleton should not be taken lightly. The possible return of QB Jim Rutka would aid Queen's in beating the spread.



# Today...

continued from page 3

## The Hunger Project:

Tonight at 7, the movie "I Want to Live", directed by John Denver, will be shown. McConnell Hall Common Room, 3905 University St. Admission free.

## The McGill Book Fair:

Location Redpath Hall. Today, 10 am - 9 pm, Thursday, Oct. 26 10am - 4 pm. The Alumnae Society and Women Associates of McGill have once again joined forces to raise money for their student bursary funds. Info: 392-4816.

## See the Czar in all his glory:

The Department of Russian & Slavic Studies is showing the film "Alexander Nevsky" by Sergei Eisenstein at 3 pm in Rm 326 of the Samuel Bronfman Building.

## Gay Women of McGill:

Discussion on "Bisexuality - what does it mean to you?" Women's Union, Rm 430, Students' Union, 8 pm. All interested welcome.

## A & Sc. Verification week:

Verification Period for all Arts & Science Students is this week, Oct. 23 through Oct. 27/78. Students come to Dawson Hall, Student Affairs Office.

## Vines Have Tender Grapes:

English Dept. Film: Lillian Hellman's *The Little Foxes*, directed by William Wyler, photographed by Gregg Toland. FDAA, 3 pm.

## Faculty of Music free concerts:

Recital Rm C-209, 8:30 pm. Tom Plaunt, pianist. Beethoven - Schumann - Chopin - Debussy.

## THURSDAY

## Faculty of Music free concerts:

Pollack Concert Hall 8:30 pm. Alan Civil, horn. Horn Ensemble, dir. Thomas Kenny. Works by Bach - Tchaikovsky - Mahler - Johnson - Kerkorian - Shaw.

## Centre for Developing-Area Studies:

Professor Dee Machado of the Anthropology Department will speak on "Americanos in Cape Verdean Festas: A Case of 'Traditionalism'" at 3:00 pm room C103E of the Macdonald-Harrington Building (next to FDA).

## X-C Ski Team:

Team training meeting at 5:15 pm in Gym lobby—now's the time to start getting in shape if you haven't already!

## McGill Badminton Club:

The Inter-Club program resumes with Mixed Doubles competition. A new segment begins so all players interested should attend. Already registered players must come tonight.

## Sports Clubs Council:

Today a meeting for the organization of the Big Super-Super-Bash to be held on November 18th at the Union. Be There!

## FRIDAY

## Faculty of Music free concerts:

Pollack Concert Hall 8:30 pm. McGill Wind Ensemble, direction: Robert Gibson. Works by Bernstein - Adler -

Gabrieli - Kurka - Riegger - Weinberger, - Mozart - Schumann.

## Centre for Developing-Area Studies:

Dr. Carlos Johnson will speak at 3 pm on "Mexico: The Alternatives for Reform" in the Seminar Room (C103E) of the Macdonald-Harrington Building.

## McGill Film Society:

Tonight's film is *Easy Rider* with Peter Fonda, Dennis Hopper and Jack Nicholson. Dennis Hopper also directs the film. *Easy Rider* will show at 7:00 and 9:30 in Room L-132 and admission is \$1.25. Saturday night's film will be *Bound for Glory*, directed by Hal Ashby

and starring David Carradine, Melinda Dillon, and Ronny Cox. It shows at 7:00 and 9:30 in L-132 for \$1.25.

## Verify now:

Today is the last day for all Arts and Science Students to verify their record at Dawson Hall, Student Affairs Office.

## Undergraduate Library Term Paper Clinics:

Sign up today for a Term Paper Clinic in November (every day from the 13th to the 24th). Why? Call 392-4288 or visit the Information Desk in the Undergraduate Library and find out the answer to this burning question.

## Curry Nite:

A curry nite will be held at 7 pm

in Rm B-01 University Center. Curry chicken and rendang will be served. The Malaysian High Commissioner will be present to give a talk. Members \$1.75; Non-members \$2.25. Sponsored by Malaysian - Singaporean Students' Association.

## Caribbean Students' Society meeting:

In Union 302. There will be a film on Haiti, a panel discussion by the Current Affairs Committee on the Bahamian expulsion and treatment of Haitians, and further plans for the Nov. 11 gala dance. Remember to get those entries in for the t-shirt contest.

## Saturday

### McGill Curling Club:

Curling Saturday as usual at Royal Montreal. Instructionals at 1:30 and the regular draw for members at 2:30. Doughnuts at 4:30.

## WEEKEND

### ASUS Pumpkin Prance:

Halloween Costume Dance on Sat. Oct. 28th, 9 pm to 2 am in the Student Union Ballroom, presented by ASUS. Don't forget your costumes!!

### The McGill Badminton Club:

Saturday at 2 pm, Men's and Ladies' Doubles will be showcased with the Inter-Club Program Competition. All players signed up for these events must attend.



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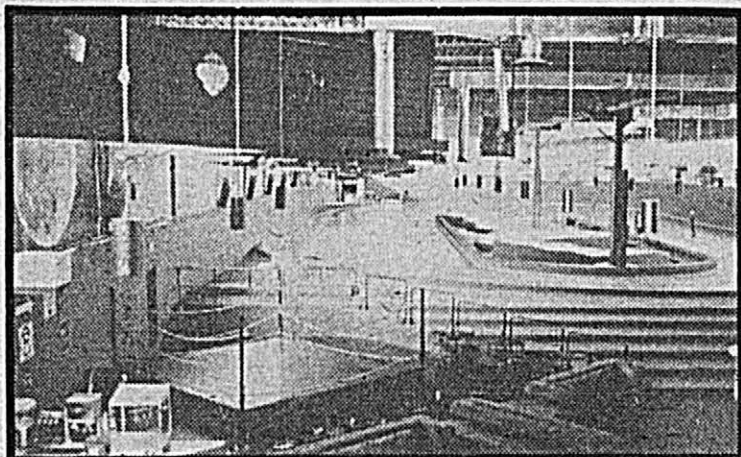
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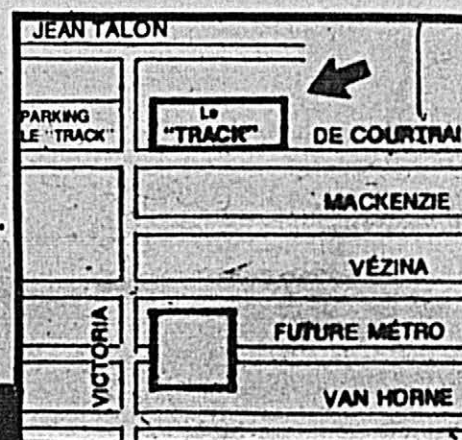


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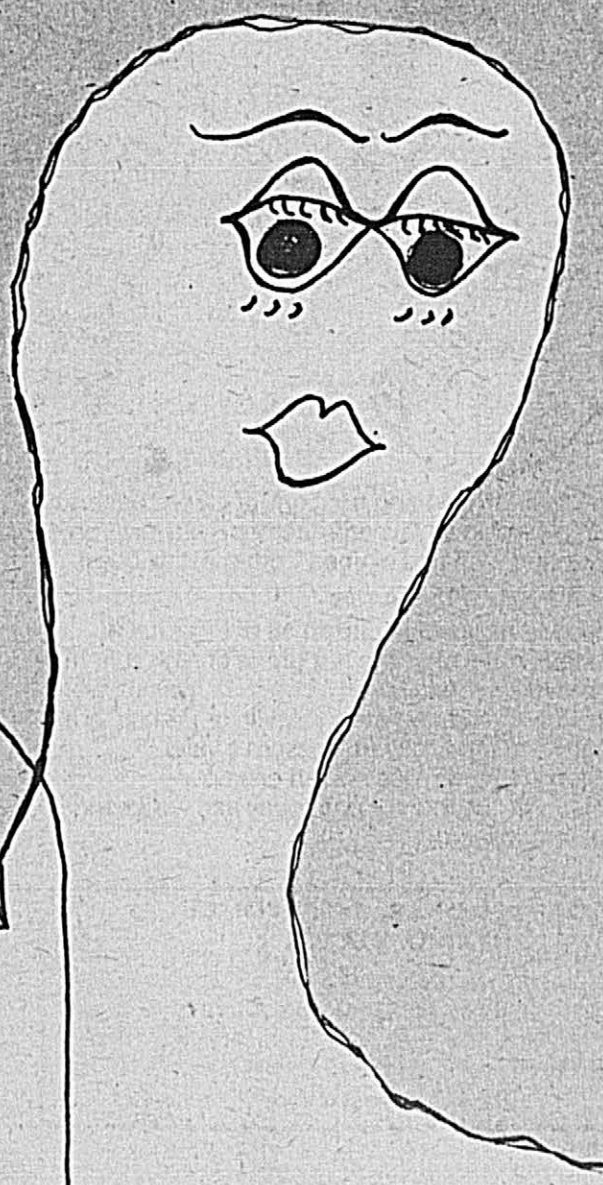
JOBS

Gertrude  
Stein  
will rise...

on Halloween  
Oct. 31  
in her  
pub

3480  
McTavish

G. STEIN





# AROUND TOWN

## FILM

### Loyola Film Series

(7141 Sherbrooke St. W. 482-0320 admission \$1.)

Oct. 25: *Letters from an Unknown Woman, Meet Me in St. Louis.*

Nov. 1: *History is Made At Night, The Pirate.*

Nov. 8: *The Shop Around the Corner, The Band Wagon.*

### McGill Film Society

(3480 McTavish. 392-8934)

Oct. 25: *Modern Times*, (USA, 1936). 7 and 9:30 p.m. L-132. \$1.

Oct. 27: *Easy Rider*, (USA, 1969). 7 and 9:30 p.m. L-132. \$1.25.

Oct. 28: *Bound For Glory*, (USA, 1976). 7 and 9:30 p.m. L-132. \$1.25.

Nov. 1: *Hiroshima, Mon Amour*, (France-Japan, 1959). 7 and 9:30 p.m. L-132. \$1.

Nov. 3: *Paths of Glory*, (USA, 1957). 7 and 9:30 p.m. L-132. \$1.25.

Nov. 4: *Cousin, Cousine*, (France, 1975). 7 and 9:30 p.m. FDAA. \$1.25.

Nov. 8: *Sunday, Bloody Sunday*, (Great Britain, 1971) 7 and 9:30 p.m. L-132. \$1.

### Cinema Five

(5560 Sherbrooke St. W., 489-5559), admission \$1.75)

Wed. Oct. 25: 7:00 *Lenny* ... 7:15 *Saturday Night Fever* ... 9:15 *Barbara Broadcast* ... 9:45 *Les Deux Anglaises et le Continent*

Thurs., Oct. 26: 7:00 *Slapshot*...7:15 *Brother Can You Spare a Dime*...9:15 *Saturday Night Fever*...9:45 *Fantasex*

Fri., Oct. 27: 7:00 *Jaws 2*...7:15 *The Harder They Come*...9:15 *The Last Waltz*...9:45 *Cousin, Cousine*...12:00 *A Boy and His Dog*.

Sat., Oct. 28: 7:00 *Jaws 2*...7:15 *Julia*...9:15 *The Last Waltz*...9:45 *Amarcord*...12:00 *The Groove Tube*.

Sun., Oct. 29: 7:00 *Silent Movie*...7:15 *The Last Waltz*...9:15 *Close Encounters of the Third Kind*...9:45 *Swept Away*.

Mon., Oct. 30: 7:00 *Close Encounters of the Third Kind*...7:15 *House Calls*...9:15 *Duck You Sucker*...9:45 *The Rocky Horror Picture Show*.

Tues., Oct. 31: 7:00 *Duck You Sucker*...7:15 *Love and Anarchy*...9:15 *Close Encounters of the Third Kind*...9:45 *A Different Story*.

Wed., Nov. 1: 7:00 *Equus*...7:15 *American Graffiti*...9:15 *Close Encounters of the Third Kind*...9:45 *Stolen Kisses*.

Thurs., Nov. 2: 7:00 *Macbeth*...7:15 *American Graffiti*...9:15 *Close Encounters of the Third Kind*...9:45 *Forbidden Games*.

Fri. Nov. 3: 7:00 *The Treasure of Sierra Madre*...7:15 *Saturday Night Fever*...9:15 *Close Encounters of the Third Kind*...9:45 *The Last Waltz*...12:00 *The Rocky Horror Picture Show*.

Sat. Nov. 4: 7:00 *The Man Who Fell to Earth*...7:15 *The Conformist*...9:15 *Close Encounters of the Third Kind*...9:45 *Dersu Uzala*...12:00 *Saturday Night Fever*.

Sun., Nov. 5: 7:00 *Capricorn I*...7:15 *An Unmarried Woman*...9:15 *High Anxiety*...9:45 *Seven Beauties*.

Mon. Nov. 6: 7:00 *The Romantic Englishwoman*...7:15 *Battlestar Galactica*...9:15 *The Maltese Falcon*...9:45 *The Fearless Vampire Killers, or Pardon Me, Your Teeth are in*

my Neck.

Tues., Nov. 7: 7:00 *Don't Look Now*...7:15 *Battlestar Galactica*...9:15 *The Big Sleep*...9:45 *Midnight Cowboy*.

Wed., Nov. 8: 7:00 *The Seven Per-Cent Solution*...7:15 *Battlestar Galactica*...9:15 *The Rocky Horror Picture Show*...9:45 *The Bride Wore Black*.

### Seville Festival

(2155 St. Catherine St. W., 932-1139, admission \$1.99)

Wed., Oct. 25: 7:00 *The Seduction of Mimi*...9:30 *F.I.S.T.*...

Thurs., Oct. 26: 7:30 *Cries and Whispers*...9:30 *Sergeant Pepper's Lonely Hearts Club Band*.

Fri., Oct. 27: 7:00 *American Graffiti*...9:15 *Saturday Night Fever*...12:00 *The Rocky Horror Picture Show*.

Sat., Oct. 28: 7:00 *Sergeant Pepper's Lonely Heart's Club Band*...9:15 *Saturday Night Fever*...12:00 *The Rocky Horror Picture Show*.

Sun., Oct. 29: 5:00 *Singin' in the Rain*...7:15 *Saturday Night Fever*...9:30 *Jaws 2*.

Mon., Oct. 30: 7:00 *A Streetcar Named Desire*...9:15 *The Human Condition (Part 3) A Soldier's Prayer*.

Tues., Oct. 31: 7:00 *Padre Padrone*...9:30 *The Rocky Horror Picture Show*.

Wed., Nov. 1: 7:15 *Casablanca*...9:30 *Amarcord*.

Thurs., Nov. 2: 7:00 *An Unmarried Woman*...9:30 *Padre Padrone*.

Fri., Nov. 3: 7:00 *Swept Away*...9:30 *Damien: Omen II*...12:00 *Night of the Living Dead*.

Sat., Nov. 4: 7:00 *Damien: Omen II*...9:30 *The Rocky Horror Picture Show*...12:00 *The Last Waltz*.

Mon., Nov. 6: 7:00 *Coming Home*...9:30 *Rashomon*.

Tues., Nov. 7: 7:00 *Coming Home*...9:30 *Last Tango in Paris*.

Wed., Nov. 8: 7:15 *Petrified Forest*...9:15 *The Children of Paradise*.

## THEATRE

### Théâtre Denise-Pelletier

(4353 St. Catherine St. East. 253-8974)

to Dec. 13: *Marie-Tudor* by Victor Hugo. Fri. and Sat. 8 p.m. Students \$3.

### La Poudrière

(St. Helène's Island, 526-6002)

to Nov. 11: *Apples for Eve* by Anton Chekhov. Tues. to Sat. 7 and 9 p.m.

\$4.50 to \$5. Sat. \$6.50.

### Saldye Bronfman Theatre

(5170 Côte St. Catherine. 739-2301)

to Nov. 19: *Gemini* by Albert Innaurato. Tues. and Thurs. 8:30 p.m. \$5.

Sat. and Sun. \$6.50. Tues. and Thurs. mat. 2 p.m. \$3.50.

### Dome Theatre

(3990 Notre Dame W. 932-4404)

to Oct. 29: *Twelfth Night* by William Shakespeare. Tues. to Sun. 8:30 p.m.

Sun. mat. 2:30 p.m. Call for prices.

### Town Stage

(12001 de Salaberry, Dollard. 684-1032)

Oct. 25 to Nov. 5: *One Night Stand* by Carol Bolt. Wed. to Sun. 8:30 p.m.

Students \$2.

### Centaur Theatre

(453 St. François-Xavier. 288-1229)

to Nov. 19: *Paper Wheat*. 8 p.m. Sun. 7:30 p.m. \$6.50. Sat. \$7.50. Sat. mat. 2 p.m. \$5.

### Théâtre du Nouveau Monde

(84 Ste. Catherine St. W., 861-0563)

to Nov. 5: *Les Rustres* by Carlo Goldoni

### National Theatre School

(1182 St. Laurent. 861-4638)

Nov. 7 to 11: *Dinosaurs* dir. by Joel Miller. 8 p.m. free.

### Le Patriote en haut

(1474 St. Catherine E. 521-6666)

Nov. 8 to 26: *Propriété condamnée* by Tennessee Williams. 8 p.m. \$2.

### Théâtre de Quat'sous

(100 Pine E. 845-7277)

to Oct. 30: *Mime-Omnibus* dir. by Jean Asselin. Tues. to Sat. 9:30 p.m. \$5.

### Théâtre du Rideau Vert

(355 Guilford. 845-0267)

to Nov. 11: *Le Bourgeois Gentleman* by Antonine Maillet.

Tues. to Sat. 8 p.m. Sun. 7 p.m. \$5.25 and \$5.75.

### Tuesday Night Café

(Morrice Hall 106. 392-5000, -4637)

Nov. 8 to 11: *Dance for Gods* by Maxim Mazumdar. 8 p.m. \$1.

## MUSIC

### Théâtre St-Denis

(1594 St. Denis. 288-2845)

Oct. 27: *James Cotton/Muddy Waters*. 8:30 p.m. \$6.50 and \$7.50.

Oct. 31 to Nov. 1: *Ballet de Tahiti*. 8:30 p.m. \$6 to \$10.

### Salle Wilfrid-Pelletier

(Place des Arts. 842-2112)

Oct. 30: *Vera Lynn*. 8:30 p.m. \$6 to \$15.

Oct. 26 to 29: Nov. 2 to 4: *Ginette Reno*. Thurs, Fri, and Sun 8:30 p.m. Sat. 6:30 and 10 p.m. \$6 to \$12.50.

Oct. 25: *Montreal Symphony Orchestra*

Nov. 5: *Trinidad Folk Festival*. 4 and 8 p.m. \$6 to \$12.

### Théâtre Maisonneuve

(Place des Arts, 842-2112)

to Nov. 19: *André Gagnon*. Daily except Mon. 8:30 p.m. \$6 to \$12.

to Oct. 29: *Pro Musica*. 4:30 p.m. \$3 to \$8.

Nov. 6: *Theodore Bikel*, folksinger. 8:45 p.m. Call for prices.

### El Casino

(316 St. Catherine St. W., 866-8228)

Oct. 25 to 26: *Ramsey Lewis*

### Yellow Door Coffee House

(3625 Aylmer St., 482-9081, 392-4947)

Oct. 25: *Ken Brown*

to Oct. 29: *Art Ensemble of Chicago* (jazz improvisation)

### Christ Church Cathedral

(482-4629)

Nov. 4: *Works by Haydn, Turina and Chausson*. 5 p.m. \$2.

### Church of Immaculate Conception

(Corner of Rachel and Papineau. 486-8809)

Nov. 5: *Les Concerts d'Orgue de Montreal: International Music*. 8:30 p.m.

Students \$3.

## ART

### The Montreal Museum of Fine Arts

(3400 Ave. du Musée, 285-1600)

to Oct. 29: *Masterpieces from the fifteenth to the twentieth century*

to Oct. 29: *Toile de Jouy*

to Oct. 29: *Charles Gagnon*

to Dec. 19: *Yves Gaucher*

### McCord Museum

(690 Sherbrooke St. W. 392-4778)

to Nov. 12: *Quebec Diary, 1950: Photographs by Lida Moser*.

*Saldye Bronfman Centre* (5170 Cote Ste. Catherine Rd., 739-2301)

to Nov. 3: *Canadian Contemporary Sculpture*

### Edifice Alliance Mutuelle-vie

(680 Sherbrooke St. W.)

Gallery A, to Nov. 3: *Color Engravings by Tobie Steinhouse*

### Optica

(451 St. François-Xavier, 288-2419)

to Oct. 30: *John Howlin, Robert McNealy, Sam Perepelkin, Richard Evans*

### Centre des Arts Visuels

(350 Victoria Ave., 488-9559)

to Oct. 28: *Township Quilts* by Iris Brown

Oct. 28-29: *Workshop on Design in Tapestries*

### Goethe Institute

(Place Bonaventure, 886-1081)

to Nov. 3: *Felix Man: Pioneer of Photo-Journalism*

### Dominion Gallery

(1438 Sherbrooke W. 845-7833)

to Oct. 31: *19th Century Canadian and European Paintings*. Tues. to Fri. 9 a.m. to 5:30 p.m. Sat. to 5 p.m.

### Atelier J. Lukacs

(1430 Sherbrooke W. 933-9877)

to Oct. 31: *Rudy Spakuhl*, photo realist. Tues. to Sat. 9:30 a.m. to 5 p.m.

### Canadian Guild of Crafts

(2025 Peel. 849-8091)

to Nov. 4: *Harlan House and Pat Drohan*, porcelain craftsmen. Mon. to Fri. 9 a.m. to 5:30 p.m. Sat. 10 a.m. to 5 p.m.

### Saldye Bronfman Centre

(5170 Cote St. Catherine. 739-2301)

to Nov. 3: *Canadian Sculpture Collection*. Mon. to Thurs. 9 a.m. to 9 p.m. Fri. until 4 p.m. Sat. 6 to 9 p.m.

### La Guilde Graphique

(4677 St. Denis, 844-2421)

to Dec. 31: *Original Prints by Quebec Artists*. Mon. to Sat. 9 a.m. to 7 p.m.

### Walter Klinkhoff Gallery

(1200 Sherbrooke W. 288-7306)

to Nov. 4: *Henry J. Simpkins*, watercolours of Quebec countryside.

Nov. 7 to 18: *Antoine Prevost*, watercolours.

### Mira Godard Gallery

(1490 Sherbrooke W. 931-5841)

Nov. 1 to 25: *Jacques de Tonnancour*, painter.

to Oct. 28: *Alex Colville*, Painter.

## DANCE

### Contact Improv

(1577 est, rue Laurier,

457-3422, 521-2934)

Oct. 27 and 28: *An Evening of Contact Sound and Modern Dance*. 8 p.m. Contribution \$2.



graphics by Ben Rosenberg



# Letters To The Weekly

## Sensationalist and distorted violence against women

Gentlepersons:

Mr. Loshin, in his article, states that **Battered Wives** "gained notoriety in Montreal through an 'allegedly sexist' album cover." While the album cover of this record, in its exploitation of a woman's body, is indeed sexist, **Battered Wives** was not targeted for denunciation by WAVAW exclusively, or even primarily, because of this pictorial sexism. **Battered Wives** are being denounced because they have, in the combination of their choice of name and the image portrayed on their album cover - a "cockteasing" woman beating up and sexually assaulting four men - presented women as the perpetrators of violence against men, rather than the victims of violence at the hands of men. This falsification is tantamount to a ridicule of the daily beatings and rapes that women face in sexist society. In sensationalizing and distorting violence against women, **Battered Wives**, 2000+ Records, and Bomb Productions, are manipulating one aspect of women's oppression to the ends of their own financial profit.

So much for accuracy. The issue of objectivity remains. Both remained and Loshin state that **Battered Wives** would probably have remained an obscure band, had so much attention not been focussed upon them by the pickets organized by WAVAW against the window display at 2000+. Yet both Fortin and Loshin review the album as an artistic piece of work, rather than the political issue that it has become.

As has been pointed out, the actions of WAVAW with respect to **Battered Wives** and 2000+ were inaccurately presented in the fleeting mention they were given. To not discuss the politics that have allowed **Battered Wives** to achieve such notoriety, while recognizing that the events surrounding the album have probably been just as, if not more, significant, in promoting it than the artistic value of the record itself, is not objective journalism - even in the most liberal sense of the word.

It is the profiteering upon violence against women, and the en-

couragement that **Battered Wives**, 2000+ Records, and Bomb Productions are giving the public to accept and get off on violence against women that Montreal WAVAW are protesting.

When the news media does not deal responsibly with an organized, community supported protest such as ours, but gives coverage to the subject of controversy, they are actively taking sides. The McGill Daily, has, in essence, advertised for **Battered Wives** through a review of the album, without giving equal time to the opposition to it.

I urge you to rectify this error through immediate publication of this letter.

Julie Sklvas  
for Montreal Women  
Against Violence  
Against Women

## Supreme insult to all women

John Fortin's and Peter Loshin's article in the October 19th issue of *The Weekly* lauding the wonders of the Canadian pseudo-punk rock band **Battered Wives** is yet another example of the low consciousness of McGill men regarding sexism.

The use of a sensationalist name like **Battered Wives** by four men to sell their low quality (to remain within the bounds of polite terminology) music (read: noise) is nothing short of an insult of the highest degree to women.

Wife battering and women battering is a horrible reality for countless thousands of Québécois and Canadian women, as well as for women throughout the world. The use of the name **Battered Wives** shows no sensitivity to this cruel reality, but treats it, to say the least, as a large joke.

The promotional posters and buttons showing a women's lips being punched by a man's fist is the most insidious example of tasteless, misogynist, and sexist advertising I have witnessed in a long time.

The quote from the band's manager, Luigi Fercotti, claiming that the boys "like girls with big tits..." proves beyond a shadow of a doubt that the shallow cretins that make up the band do not view women as people, but simply as a pair of breasts for their sexual use and abuse.

The crass and sexist reversal of reality exhibited on the album cover that shows a sexy young seductress picking up and singlehandedly assaulting and raping four men is a

supreme insult to all women. Harassment, assault, and rape, a reality that women are faced with on a daily basis, is not the subject of a light joke.

To refer to these assholes as punk rockers is a gross misunderstanding of punk rock as it exists in Europe. Many punk rock and new wave bands in Britain belong to the anti-fascist "Rock Against Racism". Some, such as the **Tom Robinson Band**, have even avowed their support for the Women's Liberation movement.

Your willingness to accept the variety of insults that this group heaps on women in the name of music (your taste, or lack of, truly defies me) is only a reflection of your own sexism.

In closing I can only say that I truly hope that John-Gibb, Jasper, Toby Swan, and whoever the fourth idiot is, while they can never be wives, will someday soon be **BATTERED**, and that Bomb Records will be bombed.

In solidarity with  
Women Against Violence Against  
Women  
Mike Ryan

## Lack: A few hours of grand standing?

To the Editor,

Permit us some remarks on *The Rubber Gun* and its star. Steve Lack is not an actor and we can't imagine construing him as such. In the first place it's never been in the style of this kind of cinema to act but rather to go before the camera with some version of one's own life, either more outrageous or less so than the real thing. Steve (and we do know him) is at best a witty monologist and crypto-comedian in the manner of that long and respected line in American culture of Jewish stand-ups. This is something to base a career on; but acting: so far he hasn't done any, just a few hours of grand-standing.

Now the movie. With the possible exception of ourself, every figure in it is rotten to the core—or represents himself as such. We can only take them

at face value can we not? They all whine, they all sneer, they all aim to embarrass, when wrong and cornered they all are capable only of facsimile apologies, they all come from Westmount where they were spoiled beyond redemption through Psychiatry, the Synagogue, or the Eucharist, be it the Host or LSD. The only other notable exception to this is Peter Brawley, who is not a snob. All you have to do to come to these conclusions is see the movie with an open mind.

One further demurrer: Steve is not beyond blushing at himself. We with our own eyes saw this very thing happen one night in a small screening room at Sir George when the rushes were being shown. He can only have realized that this movie was to be the apotheosis of his vanity, after which all of life could be nothing more than in the nature of a series of out-takes not deemed sufficiently stylish for inclusion in the record of his mission.

On dramatic structure: perhaps this was the intention of the film but we must notice that Lack does nothing more than evade the consequences of his drug enterprise. There's no radical change of his stance in the world. He just steps out of the way on the basis of a precognition that everyone is about to get plugged by the fist of justice or the long arm or whatever. We mean to say there was no redemption of wicked Steve Lack nor any tragic annihilation of a seriously striving figure. That is, no classical resolution to satisfy the parable-minded viewer, the viewer who has seen the *Oedipus* plays or *Taxi Driver*, *Hamlet* or *They Shoot Horses or Mean Streets* and finds them psychologically enduring. Or for that matter Bozo's and Frank Vitale's earlier *The Main*, a quite solid story of the betrayal of one person by another.

Don't talk to us about Steven Lack's self-portrait for it is we who are two people away, we who can employ the imperial plural with as much hey-what-the-heck as ourselves. And we might add we are the odd-looking fellow drinking milk in one of the booths in that scene shot in the restaurant on St. Lawrence Boulevard. We mean we were On The Bus, as we used to say, though we may only have been at the back.

Errol MacDonald

## THE PRODUCERS

Gigi Rosenberg, editor

Day Hills

Doug Watters

Rod Chapman

Frank Funaro

Maggie Gosselin

Peter Loshin

Brenda Macdonald

Rick Matthew

Bruce Stark

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Billy Holliday (1950)

Oct. 27

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The Hall Building Theatre Rm. H-110  
Time: 8:00 P.M.

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Sir George Williams Campus



# Daily Sports

## Seven McGill All-Stars

by Richard Jablonski

Facing postseason competition for the first time since 1973, the Redmen football team received a shot in the arm Monday afternoon when the OQIFC coaches named seven McGill footballers to the conference all-star team. Only Queen's, with nine selections, topped McGill in the coaches' poll.

Defensive end Kevin Rooney led the McGill honorees, not only nailing down a slot on the all-star squad, but also being named the outstanding lineman in the league. Post-season recognition is not unfamiliar to Rooney, who received similar accolades while doing his thing for Brown

University in the Ivy League.

The opposite side of the all-star defensive line is manned by McGill's John Willis. The 6'3", 230 pound Willis, a four year vet of U. Mass., proved to be the ideal player to hold down the other side of McGill's front four, as he and Rooney balanced both sides of the defensive front.

The final Redmen defender named by the coaches was safety Dave Croasdale. The "Crow" came along with Willis from Massachusetts, and promptly became a mainstay in the backfield. With nine interceptions, 56 points, two touchdowns on coast to coast punt returns, and the coaches' nod as all-star placekicker, Croasdale is a natural to succeed Bill Wendel on this year's all-Canada team.

Four Redmen offensive performers made the all-star team as well; quarterback Vic Pywowarczuk, halfback Tom Barbeau, wide receiver Rick Blewald and guard Russ Campbell.

While statistics do not justify the selection of Pywowarczuk as all-star QB, the fact remains that Vic is a solid playcaller and better than average passer when he is healthy. Statistics, as usual, do not tell the entire story on Pywowarczuk, who after three years at McGill has finally reached the top of the league's signal callers.

As for Barbeau, it would be gratuitous for anyone to simply cite stats or achievements. This is the Redmen halfback's third

all-star call in as many years, but even that does not tell the whole story. A talented punt returner and passcatcher as well as an elusive back, Barbeau appears to be at the peak of his football capacities right now, and would like some postseason glory to cap off a fabulous career at McGill.

The selection of Blewald as an all-league receiver was deserved and easily justified. The former Ottawa Sooner grabbed 23 passes and scored six touchdowns this season, following in the footsteps of his illustrious father, former Redman Hal Blewald.

Offensive guard Campbell is a three-year-old vet of Redmen football, after playing for the Verdun Maple Leafs. During his career, Campbell has often been overshadowed by older or more experienced linemen, but with increased weight and improved skills this year, he became the leader of McGill's line.

One other Redman, defensive back Ron Poulton, was honoured by the league's coaches, securing the rookie-of-the-year award. Fresh from Vanier College, Poulton immediately became a starter in coach Sonny Wolfe's defensive secondary, playing with the poise and skill of an upperclassman in spite of a thumb injury.

The winner of this year's Omega Award, given to the conference's most valuable player, was slotback Rob O'Doherty of Queen's.

Conference all-star selections in football are made by the league's coaches in an open meeting. These meetings tend to resemble labor negotiations in the sense that there is a certain amount of give and take between the coaches. Each coach nominates those players from his team who he feels are deserving of all-star recognition. These nominations are then openly discussed and compromises are made.

Judging from the all-star rosters, neither Skip Rochette nor Andre Deshaies, the coaches of Concordia and UQTR respectively, was able to attend this year's meeting. Either that, or they were very quiet.

## Redmen host Gaiters

by Danny Young

Playoff football comes to McGill this Saturday for the first time in five years. Though the 4-2 record of the Redmen is inferior to last year's 5-2 mark, the new four team playoff structure allows McGill

students to witness post-season grid-action for the first time (that's excluding U5s, U6s, and other university veterans).

The Bishop's Gaiters will provide the perfect opposition for this weekend classic. Redmen defenders will attempt

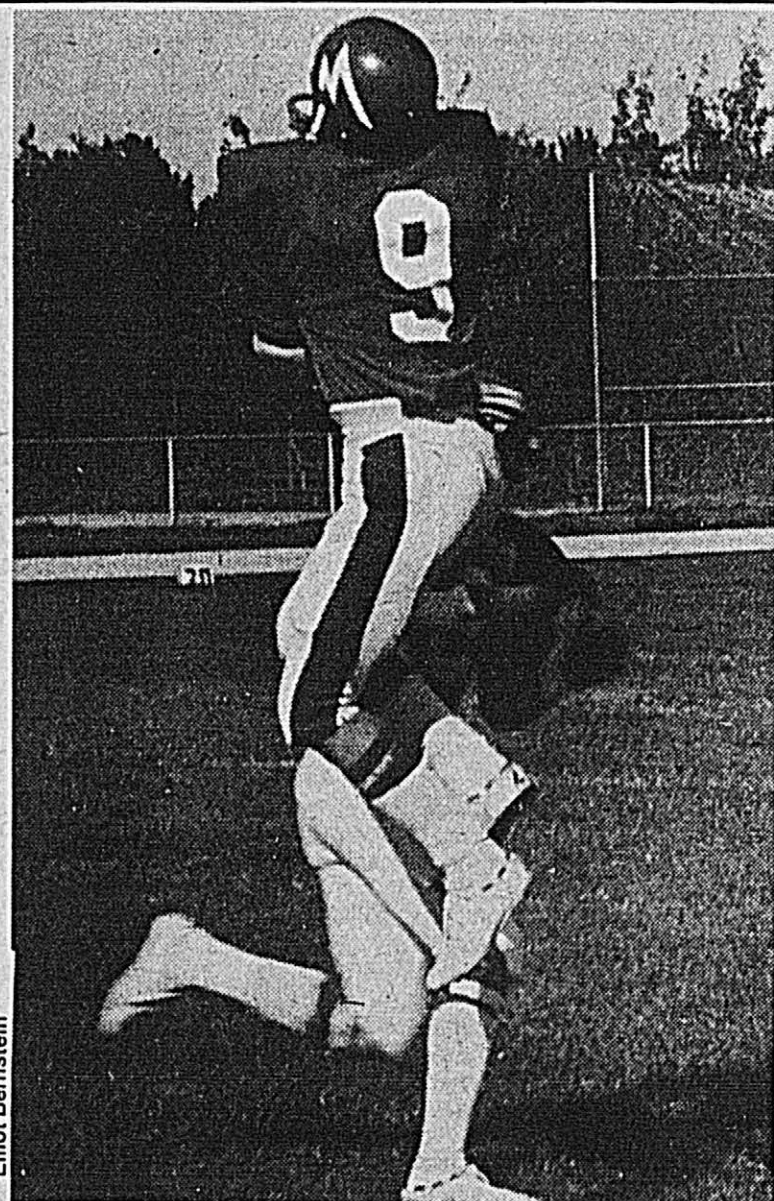
to annihilate many of their former CEGEP teammates while Coach Bruce Coulter tries to keep them guessing with his offensive expertise.

The game should be one of the most exciting sports events at McGill in recent years, and probably worth the extra buck it will cost spectators to get in.

The Redmen's last home playoff game was in 1973 against UQTR. McGill crushed the Pats 78-6 and went on to the College Bowl where they lost to St. Mary's 14-6.

While McGill and Bishop's battle for supremacy in Quebec, Queen's and Carleton face-off in Kingston. The inter-provincial final will be held the following week. Carleton would have to upset Queen's in order for that game to be played at Molson Stadium.

Saturday's contest, however, will be played on McGill turf. Game time is 2 pm. Unless you're getting married that day, there is no excuse for missing this sports spectacle. Why not postpone the wedding anyway?



Defensive back Dave Croasdale shows why he was selected as a conference all-star with this leaping interception. Croasdale was one of seven Redmen who received All-Star honours.

## Curlers all rocks at Caledonia event

by Rocks Hudstone

"He's gassed it, Chevy!" That was the word for McGill as redmen skip Curt Folkerson breezed a wide open takeout in the tenth end of his second game of the Caledonia Early Bird Bonspiel to bow out of that event. Too bad. Playing their best game of the year, our charges came back from an early 4-1 deficit with a perfect sixth end against Paul Bolvin's Longue Pointe defending tournament champs. It was McGill's second loss in five games this season, both ending the same way. Now the team heads into the St. Lambert Curl-In with a new player at lead. Beth Wood who was outstanding in the team's last game is gone by virtue of the fact that the St. Lambert is an all macho competition (yech). In her place the team promises a mystery salty old vet with far too many years experience in the curling wars. Hmmm. Good luck fellas. You'll need it.

Meanwhile at the club itself, the turn-out has been the most healthy in years. With the playdowns for the men's championships, this year a double round-robin affair starting Nov. 4, competition in

the club has been keen. Cas Lockhat, whose team finished third last year, vows to be on top in 1978-79. "I cleaned their clocks!" he bragged after taking Manitoba refugee Chris Parker 8-1 Saturday. Big Deal. Curt Folkerson, who has won the past two years took a close 4-3 decision versus Beth Wood's women's side. "I'm back!" he announced. So what? Finally, Scott Grafton, who lost out to Folkerson in the final end last year (when Curt MADE his last takeout), wasn't there. Consequently, Scott said his "... Well put. The scoreboard will have the last say sometime in February. We'll all be listening then."

HOT ROCKS... It seems an Arts student at McGill, the alleged Mike Purcelle, cried bitterly to some of the Redmen that the exploits of his non-McGill rink weren't mentioned by this reporter in his last article. Apparently his side does well in the losers' side of bonspiels. "It's as easy there as beating your Grandmother!" he is supposed to have boasted... Insiders at the Glenmore CC inform that Mike is 7/10 against his curling granny this season...

## OQIFC Line

**Bishop's at McGill  
Carleton at Queen's**

Jablonski

Pick-em

Queen's by 12

Young

McGill by 4

Queen's by 9 1/2

Favorite

McGILL

QUEEN'S

pts.

2

10 1/2

Underdog

Bishop's

Carleton

With QB Vic Pywowarczuk healthy, the Redmen should be much tougher than when they fell to Bishop's 29-14, three weeks ago. Home field advantage accounts for slim edge... Gaels are the better team but Carleton should not be taken lightly. The possible return of QB Jim Rutka would aid Queen's in beating the spread.



# Today...

continued from page 3

## The Hunger Project:

Tonight at 7, the movie "I Want to Live", directed by John Denver, will be shown. McConnell Hall Common Room, 3905 University St. Admission free.

## The McGill Book Fair:

Location Redpath Hall. Today, 10 am - 9 pm, Thursday, Oct. 26 10am - 4 pm. The Alumnae Society and Women Associates of McGill have once again joined forces to raise money for their student bursary funds. Info: 392-4816.

## See the Czar in all his glory:

The Department of Russian & Slavic Studies is showing the film "Alexander Nevsky" by Sergel Eisenstein at 3 pm in Rm 326 of the Samuel Bronfman Building.

## Gay Women of McGill:

Discussion on "Bisexuality - what does it mean to you?" Women's Union, Rm 430, Students' Union, 8 pm. All interested welcome.

## A & Sc. Verification week:

Verification Period for all Arts & Science Students is this week, Oct. 23 through Oct. 27/78. Students come to Dawson Hall, Student Affairs Office.

## Vines Have Tender Grapes:

English Dept. Film: Lillian Hellman's *The Little Foxes*, directed by William Wyler, photographed by Gregg Toland. FDAA, 3 pm.

## Faculty of Music free concerts:

Recital Rm C-209, 8:30 pm. Tom Plaunt, pianist. Beethoven - Schumann - Chopin - Debussy.

## THURSDAY

### Faculty of Music free concerts:

Pollack Concert Hall 8:30 pm. Alan Civil, horn. Horn Ensemble, dir. Thomas Kenny. Works by Bach - Tchaikovsky - Mahler - Johnson - Kerkorian - Shaw.

### Centre for Developing-Area Studies:

Professor Dee Machado of the Anthropology Department will speak on "Americanos in Cape Verdean Festas: A Case of 'Traditionalism'" at 3:00 pm room C103E of the Macdonald-Harrington Building (next to FDA).

### X-C Ski Team:

Team training meeting at 5:15 pm in Gym lobby—now's the time to start getting in shape if you haven't already!

### McGill Badminton Club:

The Inter-Club program resumes with Mixed Doubles competition. A new segment begins so all players interested should attend. Already registered players must come tonight.

### Sports Clubs Council:

Today a meeting for the organization of the Big Super-Super-Bash to be held on November 18th at the Union. Be There!

## FRIDAY

### Faculty of Music free concerts:

Pollack Concert Hall 8:30 pm. McGill Wind Ensemble, direction: Robert Gibson. Works by Bernstein - Adler -

Gabrieli - Kurka - Riegger - Weinberger, - Mozart - Schumann.

### Centre for Developing-Area Studies:

Dr. Carlos Johnson will speak at 3 pm on "Mexico: The Alternatives for Reform" in the Seminar Room (C103E) of the Macdonald-Harrington Building.

### McGill Film Society:

Tonight's film is *Easy Rider* with Peter Fonda, Dennis Hopper and Jack Nicholson. Dennis Hopper also directs the film. *Easy Rider* will show at 7:00 and 9:30 in Room L-132 and admission is \$1.25. Saturday night's film will be *Bound for Glory*, directed by Hal Ashby

and starring David Carradine, Melinda Dillon, and Ronny Cox. It shows at 7:00 and 9:30 in L-132 for \$1.25.

### Verify now:

Today is the last day for all Arts and Science Students to verify their record at Dawson Hall, Student Affairs Office.

### Undergraduate Library Term Paper Clinics:

Sign up today for a Term Paper Clinic in November (every day from the 13th to the 24th). Why? Call 392-4288 or visit the Information Desk in the Undergraduate Library and find out the answer to this burning question.

### Curry Nite:

A curry nite will be held at 7 pm

in Rm B-01 University Center. Curry chicken and rendang will be served. The Malaysian High Commissioner will be present to give a talk. Members \$1.75; Non-members \$2.25. Sponsored by Malaysian - Singaporean Students' Association.

### Caribbean Students' Society meeting:

In Union 302. There will be a film on Haiti, a panel discussion by the Current Affairs Committee on the Bahamian expulsion and treatment of Haitians, and further plans for the Nov. 11 gala dance. Remember to get those entries in for the t-shirt contest.

## Saturday

### McGill Curling Club:

Curling Saturday as usual at Royal Montreal. Instructionals at 1:30 and the regular draw for members at 2:30. Doughnuts at 4:30.

## WEEKEND

### ASUS Pumpkin Prance:

Halloween Costume Dance on Sat. Oct. 28th, 9 pm to 2 am in the Student Union Ballroom, presented by ASUS. Don't forget your costumes!!

### The McGill Badminton Club:

Saturday at 2 pm, Men's and Ladies' Doubles will be showcased with the Inter-Club Program Competition. All players signed up for these events must attend.



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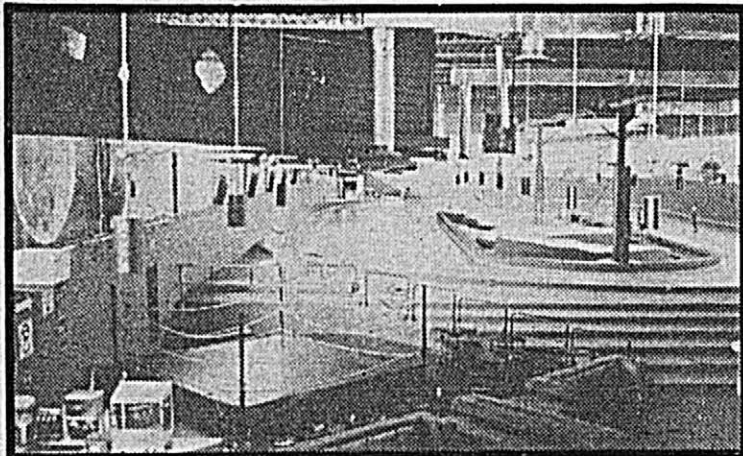
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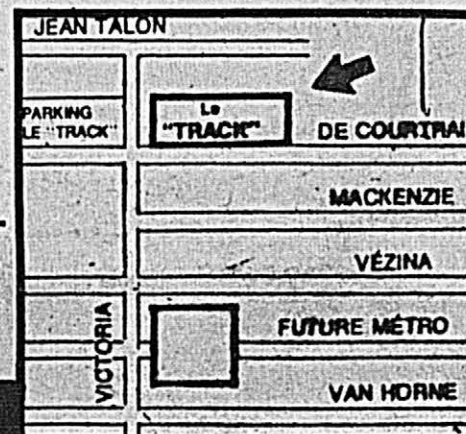


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